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DANIEL A. WHITE.

RECEIVED NOVEMBER, 1861.

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P. TERENTII

CARTHAGINIENSIS AFRI

ANDRIA.

NOTULIS ANGLICIS

ILLUSTRAVIT

CRANMORE WALLACE,

IN USUM

JUVENTUTIS ACADEMICÆ.

BOSTONIÆ:

RICHARDSON, LORD, ET HOLBROOK,

1830.

ADVERTISEMENT

TO THE LONDON EDITION.

The Plays of Terence are so distinguished for the purest Latinity, that they cannot be too soon placed in the hands of the Student. But the style of conversation is naturally so elliptical, that it presents some impediments to the young learner. In the present Edition notes have been added, which will, it is presumed, besides possessing other obvious advantages, remove that difficulty. Another objection has been made to Terence, of a more serious nature, and less easily obviated, the immoral tendency of his plots. The Editor of this book has successfully published some Plays of Plautus, divested of every objectionable expression. But the indelicate parts of Terence are so interwoven with his plots, that it is extremely difficult to expunge the former, without destroying the clearness and spirit of the latter. The attempt, however, has been made on the Andrian; the success of which will be determined by the judicious teacher. A part of the original has been necessarily omitted; and it was found expedient, in order to preserve the connexion of the parts, to introduce a very small number of new lines: but they are founded on the authority of Terence himself, and, it is hoped, will be thought not inconsistent with his diction and manner.

THE

SUBJECT OF THE ANDRIAN.

Simo, an Athenian, had betrothed his son Pamphilus to Philumena, daughter of Chremes, a friend and neighbour; and had, without consulting his son, fixed the day of marriage. But Pamphilus was not inclined to fulfil the agreement of the fathers; for he had placed his affections on Glycerium a young lady, who had come from Andros to Athens. Having received this intelligence, Chremes became unwilling to proceed with the intended marriage. But Simo, wishing to detach his son from Glycerium, whom he considered as a poor foreigner, prevails on Chremes to consent to the match. Pamphilus is determined not to abandon Glycerium, and, with the assistance of his intriguing servant, Davus, has recourse to many expedients to gratify his inclination; and, in order to gain time for some favorable occurrence, affects at last a willingness to pacify the resentment and to follow the wishes, of his father. But a fortunate event rescues him from his difficulties. Crito, a stranger, coming from Andros, proves that Glycerium is Pasibula, a daughter of Chremes, who was thought to have perished by a shipwreck in her childhood, Thus a happy union takes place between Pamphilus and Glycerium. Philumena gives her hand to a friend of Pamphilus, Charinus, who had suffered great anxiety from the supposed rivalship of his friend.

DRAMATIS PERSONÆ.

SIMO,	An Athenian.
CHREMES,	His Friend.
PAMPHILUS,	Son of Simo.
CHARINUS,	His Friend.
CRITO,	An Andrian.
SOSIA,	A freedman of Simo.
DAVUS,	Servant of Pamphilus.
BYRRHIA,	Servant of Charinus.
DROMO,	A Servant of Simo.

PHILUMENA	Daughter of Chremes.
GLYCERIUM,	The Andrian.
MYSIS,	Her Servant.

Philumena and Glycerium do not appear on the stage.

SCENE, ATHENS.

THE

ANDRIAN

OF TERENCE.

ACT I. SCENE I.

Simo. Sosia.

Simo—(to servants carrying provisions.) Vos isthæc intrò auferte: abite. *(Exeunt servants.)* Sosia,
Adesdum: paucis te volo—
Sosia.—Dictum puta:
Nempe ut curentur rectè hæc.
Si.—Immo aliud.
So.—Quid est,
Quod tibi mea ars efficere hôc possit amplius?
Si.—Nihil isthâc ôpus est arte ad hanc rem quam paro;
Sed iis, quas semper in te intellexi sitas,
Fide et taciturnitate.
So.—Expecto quid velis.
Si.—Ego postquam te emi a parvulo, ut semper tibi
Apud me justa et clemens fuerit servitus
Scis: feci, e servo ut esses libertus mihi,
Propterea quòd serviebas liberaliter.
Quod habui summum pretium, persolvi tibi.
So.—In memoriâ habeo.
Si.—Haud muto factum.
So.—Gaudeo,
Si tibi quid feci, aut facio, quod placeat, Simo,

Et id gratum fuisse adversùm te habeo gratiam.
Sed hoc mihi molestum est; nam isthæc commemoratio
Quasi exprobratio est immemoris beneficii.
Quin tu uno verbo dic, quid est, quod me velis.
Si.—Ita faciam. Hoc primum in hâc re prædico tibi:
Quas credis esse has, non sunt veræ nuptiæ.
So.—Cur simulas igitur?
Si.—Rem omnem a principio audies;
Eo pacto et gnati vitam, et consilium meum
Cognosces; et quid facere in hac re te velim.—
Nam is postquam excessit ex ephebis, Sosia,
Liberiùs vivendi fuit potestas: nam antea
Quî scire posses, aut ingenium noscere,
Dum ætas, metus, magister prohibebant?
So.—Ita est.
Si.—Quod plerique omnes faciunt adolescentuli,
Ut animum ad aliquod studium adjungant, aut equos
Alere, aut canes ad venandum, aut ad Philosophos:
Horum ille nihil egregiè præter cætera
Studebat; et tamen omnia hæc mediocriter.
Gaudebam.
So.—Non injuriâ: nam id arbitror
Apprimè in vitâ esse utile, ut NE QUID NIMIS.
Si.—Sic vita erat: facilè omnes perferre ac pati;
Cum quibus erat cumque unà, iis sese dedere;
Eorum obsequi studiis; adversus nemini;
Nunquam præponens se illis. Ita facillimè
Sine invidiâ laudem invenias, et amicos pares.
So.—Sapienter vitam instituit: namque hoc tempore,
OBSEQUIUM AMICOS, VERITAS ODIUM PARIT.
Si.—Interea mulier quædam, abhinc triennium,
Ex Andro commigravit huic viciniæ,
Inopiâ et cognatorum negligentiâ
Coacta, egregiâ formâ, atque ætate integrâ.
So.—Hei vereor, ne quid Andria apportet mali.
Si.—Virgo hæc pudicè vitam, parcè, ac duriter
Agebat, lanâ ac telâ victum quæritans:

Mores reveritus, atque misericordià
Adductus, illam accessit adolescentulus
Unus, et item alter. Fortè, ita ut fit, filium
Perduxere illuc, secum ut unà esset meum.
Egomet continuò mecum: Certè captus est!
Habet! observabam venientes, aut vesperi
Abeuntes; comperiebam nihil ad Pamphilum
Quidquam attinere. Enimvero spectatum satis
Putabam, et magnum exemplum continentiæ.
Cùm id mihi placebat, tum uno ore omnes omnia
Bona dicere, et laudare fortunas meas,
Qui gnatum haberem tali ingenio præditum.
Quid verbis opus est? hâc famâ impulsus Chremes,
Ultro ad me venit, unicam gnatam suam
Cum dote summâ filio uxorem ut daret.
Placuit; despondi: hic nuptiis dictus est dies.
So.—Quid obstat, cur non veræ fiant?
Si.—Audies.
Ferè in diebus paucis, quibus hæc acta sunt,
Chrysis vicina hæc moritur.
So.—O factum bene!
Beâsti; metui a Chryside.
Si.—Ibi tum filius
Cum illis, qui adibant Chrysidem, unà aderat frequens:
Curabat unà funus; tristis interim,
Nonnunquam collacrumabat. Placuit tum id mihi:
Sic cogitabam; Hic, parvæ consuetudinis
Causâ, hujus mortem tam fert familiariter:
Quid, si ipse amâsset? quid hic mihi faciet, patri?
Hæc ego putabam esse omnia humani ingeni,
Mansuetique animi officia. Quid multis moror?
Egomet quoque ejus causâ in funus prodeo,
Nihil suspicans etiam mali.
So.—Hem, quid est?
Si.—Scies.
Effertur: imus. Interea inter mulieres,
Quæ ibi aderant, fortè unam aspicio adolescentulam,

Formâ!
So.—Bonâ fortasse.
Si.—Et vultu, Sosia,
Adeò modesto, adeò venusto, ut nihil suprà.
Quia tum mihi lamentari præter cæteras
Visa est; et quia erat formâ præter cæteras
Honestâ et liberali; accedo ad pedissequas;
Quæ sit, rogo. Sororem esse aiunt Chrysidis.
Percussit illico animum: At at! hoc illud est!
Hinc illæ lacrumæ! hæc illa est misericordia!
So.—Quàm timeo, quorsum evadas!
Si.—Funus interim
Procedit: sequimur: ad sepulcrum venimus:
In ignem imposita est: fletur. Interea hæc soror,
Quam dixi, ad flamman accessit imprudentiùs,
Satis cum periclo. Ibi tum exanimatus Pamphilus
Bene dissimulatum amorem et celatum indicat.
Accurrit: mediam mulierem complectitur:
Mea Glycerium, inquit, quid agis? cur te is perditum?
Tum illa, ut consuetum facilè amorem cerneres,
Rejecit se in eum, flens, quàm familiariter.
So.—Quid ais?
Si.—Redeo inde iratus, atque ægre ferens.
Nec satis ad objurgandum caussæ. Diceret,
Quid feci? quid commerui, aut peccavi, pater?
Quæ sese in ignem injicere voluit, prohibui;
Servavi. Honesta oratio est.
So.—Rectè putas:
Nam si illum objurges, vitæ qui auxilium tulit,
Quid facias illi, qui dederit damnum aut malum?
Si.—Venit Chremes postridie ad me, clamitans,
Indignum facinus! comperisse Pamphilum
Pro uxore habere hanc peregrinam. Ego illud sedulò
Negare factum: ille instat factum. Denique
Ita tum discedo ab illo, ut qui se filiam
Neget daturum.
So.—Non tu ibi gnatum?—

Si.—Ne hæc quidem
Satis vehemens causa ad objurgandum.
So.—Qui, cedo?
Quis igitur relictus est objurgandi locus?
Si.—Si propter amorem uxorem nolit ducere;
Ea primùm ab illo animadvertenda injuria est.
Et nunc id operam do, ut per falsas nuptias
Vera objurgandi causa sit, si deneget.
Simul sceleratus Davus si quid consilî
Habet, ut consumat nunc, cùm nihil obsint doli:
Quem ego credo manibus pedibusque obnixè omnia
Facturum; magis id adeò, mihi ut incommodet,
Quàm ut obsequatur gnato.
So.—Quapropter?
Si.—Rogas?—
Mala mens, malus animus: quem quidem ego si sensero!—
Sed quid opus est verbis? Sin eveniat, quod volo,
In Pamphilo ut nihil sit moræ, restat Chremes,
Qui mihi exorandus est; et spero confore.
Nunc tuum est officium, has bene ut adsimulès nuptias:
Perterrefacias Davum: observes filium,
Quid agat, quid cum illo consilii captet.
So.—Sat est.
Curabo. Eamus jam nunc intrò.
Si.—I præ; sequar.

SCENE II.

Simo *(alone.)*

Non dubium est quin uxorem nolit filius:
Ita Davum modo timere sensi, ubi nuptias
Futuras esse audivit: sed ipse exit foras.

SCENE III.

Da.—(not perceiving Simo.) Mirabar, hoc si sic abiret: et heri semper lenitas
Verebar quorsum evaderet:
Qui postquam audierat non datum iri filio uxorem suo,
Nunquam cuiquam nostrum verbum fecit, neque id ægre tulit.
Si.—(aside.) At nunc faciet; neque, ut opinor, sine tuo magno malo.
Da.—(aside.) Id voluit, nos sic nec opinantes duci falso gaudio,
Sperantes jam, amoto metu; interea oscitantes opprimi;
Ne esset spatium cogitandi ad disturbandas nuptias.
Astutè!
Si.—(aside.) Carnufex, quæ loquitur!
Da.—(aside, seeing Simo.) Herus est, neque provideram.
Si.—Dave!
Da.—(pretending not to see Simo.) Hem, quid est?
Si.—Ehodum ad me.
Da.—(aside.) Quid hic vult?
Si.—Quid ais?
Da.—Quâ de re?
Si.—Rogas?
Meum gnatum rumor est amare—
Da.—Id populus curat, scilicet!
Si.—Hoccine agis, an non?
Da.—Ego verò isthuc.
Si.—Sed nunc ea me exquirere
Iniqui patris est; nam, quod antehac fecit, nihil ad me attinet.
Dehinc postulo, sive æquum est, te oro, Dave, ut redeat jam in viam.
Da.—Hoc, quid sit?
Si.—Si quis magistrum cepit ad eam rem improbum,
Ipsum animum ægrotum ad deteriorem partem plerumque applicat.

Da.—Non hercle intelligo.
Si.—Non? hem!
Da.—Non: Davus sum, non Œdipus.
Si.—Nempe ergo apertè vis, quæ restant, me loqui?
Da.—Sanè quidem.
Si.—Si sensero hodie quidquam in his te nuptiis
Fallaciæ conari, quo fiant minus;
Aut velle in eâ re. ostendi, quàm sis callidus;
Verberibus cæsum te, Dave, in pistrinum dedam usque ad necem;
Eâ lege atque omine, ut, si te inde exemerim, ego pro te molam.
Quid, hoc intellextin'? an nondum etiam ne hoc quidem?
Da.—Immo callidè:
Ita apertè ipsam rem modo locutus, nihil circuitione usus es.
Si.—Ubivis faciliùs passus sim, quam in hac re, me deludier.
Da.—Bona verba, quæso.
Si.—Irrides? nihil me fallis. Sed dico tibi,
Ne temere facias: neque tu hoc dicas, tibi non prædictum. Cave.

SCENE IV.

DAVUS *(alone.)*

Enimvero, Dave, nihil loci est segnitiæ, neque socordiæ,
Quantùm intellexi modo senis sententiam de nuptiis.
Quæ si non astu providentur, me aut herum pessumdabunt.
Nec quid agam certum est: Pamphilumne adjutem, an auscultem seni.
Si illum relinquo, ejus vitæ timeo: sin opitulor, hujus minas;
Cui verba dare difficile est. Primum jam de amore hoc comperit:
Me infensus servat, ne quam faciam in nuptiis fallaciam.
Si senserit, perii; aut si libitum fuerit, causam ceperit,

Quo jure, quâque injuriâ præcipitem me in pistrinum dabit.
At fingunt quandam inter sè nunc fallaciam,
Civem Atticam esse hanc: Fuit olim quidam senex,
Mercator: navem is fregit apud Andrum insulam:
Is obiit mortem: ibi tum hanc ejectam Chrysidis
Patrem recepisse, orbam, parvam. Fabulæ!
Mihi quidem hercle non fit verisimile; atqui ipsis commentum placet.
Sed Mysis ab eâ egreditur. At ego hinc me ad forum, ut
Conveniam Pamphilum, ne de hâc re pater imprudentem opprimat. *Exit.*

SCENE V.

Mysis.

Ah! quidnam Pamphilum exanimatum video? vereor quid siet.
Opperiar, ut sciam nunc, quidnam hæc turba tristitiæ adferat.

SCENE VI.

Pamphilus. Mysis.

Pa.—(not seeing My.) Hoccine est humanum factum aut inceptum! hoccine est officium patris!
My.—(aside.) Quid illud est?
Pa.—(aside.) Proh Deûm atque hominum fidem! quid est, si non hæc contumelia est?
Uxorem decrêrat dare sese mihi hodie. Nonne oportuit
Præscisse me antè? nonne priùs communicatum oportuit?
My.—(aside.) Miseram me! quod verbum aúdio?

Pa.—Quid Chremes? qui denegarat se commissurum mihi
Gnatam suam uxorem; id mutavit, quia me immutatum videt?
Itane obstinatè operam dat, ut me a Glycerio miserum abstrahat?
Quod si fit, pereo funditus.
Adeon' hominem esse invenustum, aut infelicem quenquam, ut ego sum!
Proh Deûm, atque hominum fidem!
Nullon' ego Chremetis pacto affinitatem effugere potero?
Quot modis contemtus, spretus? facta, transacta omnia, hem!
Repudiatus repetor. Quamobrem? nisi si id est, quod suspicor.
Aliquid monstri alunt: ea quoniam nemini obtrudi potest,
Itur ad me.

My.—(aside.) Oratio hæc me miseram exanimavit metu.

Pa.—Nam quid ego nunc dicam de patre? ah!
Tantamne rem tam negligenter agere? præteriens modò
Mihi apud forum, uxor tibi ducenda est, Pamphile, hodie, inquit, para;
Abi domum. Id mihi visus est dicere, Abi citò, et suspende te.
Obstupui, Censen' ullum me verbum potuisse proloqui?
Aut ullam causam, ineptam saltem, falsam, iniquam? obmutui.
Quòd si ego rescissem id priùs; quid facerem, si quis nunc me roget?
Aliquid facerem, ut hoc ne facerem. Sed nunc quid primùm exequar?
Tot me impediunt curæ, quæ meum animum diversè trahunt:
Amor, misericordia hujus, nuptiarum solicitudo:
Tum patris pudor, qui me tam leni passus est animo usque adhuc,
Quæ meo cunque animo libitum est, facere; ein' ego ut adverser? hei mihi!
Incertum est quid agam.

My.—(aside.) Misera timeo, incertum hoc quorsum accidat.

Sed nunc peropus est, aut hunc cum ipsâ, aut me aliquid de illâ adversum hunc loqui.
Dum in dubio est animus, paulo momento huc illuc impellitur.
Pa.—Quis hic loquitur? Mysis, salve.
My.—O salve, Pamphile.
Pa.—Quid agit?
My.—Rogas?
Laborat e timore, atque ex hoc misera sollicita est die:
Quia olim in hunc sunt constitutæ nuptiæ. Tum autem hoc timet,
Ne deseras se.
Pa.—Hem, egone isthuc conari queam?
Ego propter me illam decipi miseram sinam?
Quæ mihi suum animum, atque omnem vitam credidit;
Quam ego animo egregiè caram pro uxore habuerim;
Bene et pudicè ejus doctum atque eductum sinam
Coactum egestate ingenium immutarier?
Non faciam.
My.—Haud vereor, si in te solo sit situm;
Sed vim ut queas ferre.—
Pa.—Adeon' me ignavum putas?
Adeon' porrò ingratum, aut inhumanum, aut ferum,
Ut neque me consuetudo, neque amor, neque pudor
Commoveat, neque commoneat, ut servem fidem?
My.—Unum hoc scio, hanc meritam esse, ut memor esses sui.
Pa.—Memor essem? O Mysis, Mysis, etiam nunc mihi
Scripta illa dicta sunt in animo Chrysidis
De Glycerio. Jam ferme moriens me vocat:
Accessi; vos semotæ: nos soli: incipit:
Mi Pamphile, hujus formam atque ætatem vides.
Nec clam te est, quàm illi utræque res inutiles,
Et ad pudicitiam, et ad rem tutandam sient.
Quod ego te per hanc dextram oro, et ingenium tuum,
Per tuam fidem, perque hujus solitudinem
Te obtestor, ne abs te hanc segreges, neu deseras:
Si te in germani fratis dilexi loco,

Sive hæc te solum semper fecit maximi,
Te isti virum do, amicum, tutorem, patrem.
Bona nostra hæc tibi permitto, et tuæ mando fidei.
Hanc mihi in manum dat: mors continuò ipsam occupat:
Accepi: acceptam servabo.

My.—Ità spero quidem.

ACT II.

SCENE I.

CHARINUS. BYRRHIA. PAMPHILUS *(behind.)*

Ch.—Quid ais, Byrrhia! daturne illa Pamphilo hodie nuptum?
By.—Sic est.
Ch.—Quî scis?
By.—Apud forum modò è Davo audivi.
Ch.—Væ misero mihi!
Ut animus in spe atque in timore usque antehac attentus fuit;
Ita, postquam adempta spes est, lassus, curâ confectus, stupet.
By.—Quæso, ædepol, Charine; quoniam non potest id fieri, quod vis,
Id velis, quod possit.
Ch.—Nihil volo aliud, nisi Philumenam.
By.—Ah! quanto satius est, te id dare operam, quî istum amorem ex animo amoveas tuo,
Quàm id loqui, quo magis lubido frustra incendatur tua?
Ch.—Facilè omnes, quùm valemus, recta consilia ægrotis damus.
Tu si hîc sis, aliter censeas.
By.—Age, age, ut lubet.
Ch.—Sed Pamphilum

Video. Omnia experiri certum est priùs quàm pereo.
By.—Quid hic agit?
Ch.—Ipsum hunc orabo: huic supplicabo: amorem huic narrabo meum.
Credo, impetrabo, ut aliquot saltem nuptiis prodat dies.
Interea fiet aliquid, spero.
By.—Id aliquid prorsus est nihil.
Pa.—Charinum video. Salve.
Ch.—O salve, Pamphile.
Ad te advenio, spem, salutem, auxilium, consilium expetens.
Pa.—Neque pol consilii locum habeo, neque auxilii copiam.
Sed isthuc quidnam est?
Ch.—Hodie uxorem ducis?
Pa.—Aiunt.
Ch.—Pamphile,
Si id facis, hodie postremùm me vides.
Pa.—Quid ita?
Ch.—Hei mihi!
Vereor dicere; huic dic, quæso, Byrrhia.
By.—Ego dicam.
Pa.—Quid est?
By.—Sponsam hic tuam amat.
Pa.—Næ iste haud mecum sentit. Ehodum dic mihi,
Num quidnam amplius tibi cum illâ fuit, Charine?
Ch.—Ah, Pamphile,
Nihil.
Pa.—Quàm vellem!
Ch.—Nunc te per amicitiam, et per amorem obsecro,
Principio, ut ne ducas.
Pa.—Dabo equidem operam.
Ch.—Sed si id non potes:
Aut tibi nuptiæ hæ sunt cordi.—
Pa.—Cordi?
Ch.—Saltem aliquot dies
Profer, dum proficiscor aliquò, ne videam.
Pa.—Audi nunc jam:
Ego, Charine, neutiquam officium liberi esse hominis puto,

Cùm is nihil promereat, postulare id gratiæ apponi sibi.
Nuptias effugere ego istas malo, quàm tu adipiscier.
Ch.—Reddidisti animum.
Pa.—Nunc si quid potes aut tu, aut hic Byrrhia,
Facite, fingite, invenite, efficite, quî detur tibi:
Ego id agam, mihi quî ne detur.
Ch.—Sat habeo.
Pa.—Davum optimè
Video: hujus consilio fretus sum.
Ch.—*(to Byrrhia.)* At tu hercle haud quidquam mihi,
Nisi ea, quæ nihil opus sunt scire: fugin' hinc?
By.—Ego verò ac lubens.

SCENE II.

DAVUS. CHARINUS. PAMPHILUS.

Da.—*(not perceiving Char. and Pam.)* Dî boni, boni quid porto! sed ubi inveniam Pamphilum,
Ut metum, in quo nunc est, adimam, atque expleam animum gaudio?
Ch.—Lætus est, nescio quid.
Pa.—Nihil est: nondum hæc rescivit mala.
Da.—Quem ego nunc credo, si jam audierit sibi paratas nuptias,—
Ch.—Audin' tu illum?
Da.—Toto me oppido exanimatum quærere.
Sed ubi quæram? aut quò nunc primùm intendam?
Ch.—Cessas alloqui?
Da.—Abeo.
Pa.—Dave: ades, resiste.
Da.—Quis homo est, qui me—O Pamphile,

Te ipsum quæro: euge, Charine! ambo opportunè: vos volo.
Pa.—Dave, perii!
Da.—Quin tu hoc audi.
Pa.—Interii!
Da.—Quid timeas scio.
Ch.—Mea quidem hercle certè in dubió vita est.
Da.—Et quid tu, scio.
Pa.—Nuptiæ mihi—
Da.—Et id scio.
Pa.—Hodie.
Da.—Obtundis, tametsi intelligo.
Id paves, ne ducas tu illam; tu autem, ut ducas.
Ch.—Rem tenes.
Pa.—Isthuc ipsum.
Da.—Atque isthuc ipsum nihil pericli est: me vide.
Pa.—Obsecro te, quàm primùm hoc me libera miserum metu.
Da.—Hem,
Libero: uxorem tibi non dat jam Chremes.
Pa.—Qui scis?
Da.—Scio.
Tuus pater modò me prehendit: ait tibi uxorem dare sese
Hodie: item alia multa, quæ nunc non est narrandi locus.
Continuò ad te properans percurro ad forum, ut dicam tibi hæc.
Ubi te non invenio, ibi ascendo in quendam excelsum locum.
Circumspicio: nusquam: fortè ibi hujus video Byrrhiam.
Rogo: negat vidisse: mihi molestum: quid agam cogito.
Redeunti interea ex ipsâ re mihi incidit suspicio: hem,
Paululum obsoni: ipse tristis: de improviso nuptiæ:
Non cohærent.
Pa.—Quorsumnam isthuc?
Da.—Ego me continuò ad Chremem.
Quum illuc advenio, solitudo ante ostium: jám id gaudeo
Ch.—Recte dicis.
Pa.—Perge.
Da.—Maneo. Interea introire neminem

Video, exire neminem: matronam nullam: in ædibus
Nihil ornati, nihil tumulti. Accessi: intrò aspexi—
Pa.—Scio.
Magnum signum.
Da.—Num videntur convenire hæc nuptiis?
Pa.—Non opinor, Dave.
Da.—Opinor, narras? non rectè accipis.
Certa res est. Etiam puerum inde abiens conveni Chremis,
Olera et pisciculos minutos ferre obolo in cœnam seni.
Ch.—Liberatus sum hodie, Dave, tuâ operâ.
Da.—At nullus quidem.
Ch.—Quid ita? nempe huic prorsus illam non dat.
Da.—Ridiculum caput!
Quasi necesse sit, si huic non dat, te illam uxorem ducere.
Nisi vides, nisi senis amicos oras, ambis.
Ch.—Bene mones.
Ibo; etsi hercle sæpe jam me spes hæc frustrata est. Vale.

SCENE III.

PAMPHILUS. DAVUS.

Pa.—Quid igitur sibi vult pater? cur simulat
Da.—Ego dicam tibi.
Si id succenseat nunc, quia non dat tibi uxorem Chremes,
Ipsus sibi esse injurius videatur: neque id injuriâ,
Priùs quàm tuum, ut sese habeat, animum ad nuptias perspexerit.
Sed si tu negâris ducere, ibi culpam in te transferet.
Tum illæ turbæ fient.
Pa.—Quidvis patiar.
Da.—Pater est Pamphile.
Difficile est: tum hæc sola est mulier: dictum ac factum, invenerit

Aliquam causam, quamobrem ejiciat oppido.
Pa.—Ejiciat?
Da.—Citò.
Pa.—Cèdo igitur, quid faciam, Dave?
Da.—Dic te ducturum.
Pa.—Hem!
Da.—Quid est?
Pa.—Egone dicam?
Da.—Cur non?
Pa.—Nunquam faciam.
Dà.—Ne nega.
Pa.—Suadere noli.
Da.—Ex eâ re quid fiat, vide.
Pa.—Ut ab illâ excludar, huc concludar.
Da.—Non ità est.
Nempe hoc sic esse opinor dicturum patrem:
Ducas volo hodie uxorem: tu, ducam, inquiès,
Cedo, quid jurgabit tecum? hìc reddes omnia,
Quæ nunc sunt certa èi consilia, incerta ut sient,
Sine omni periclo: nam hocce haud dubium est, quin Chremes
Tibi non det gnatam: nec tu eâ causâ minueris
Hæc, quæ facis; ne is mutet suam sententiam.
Patri dic velle: ut, cùm velit, tibi jure irasci non queat.
Sed si te æquo animo ferre accipiet, negligentem feceris.
Aliam otiosus quæret. Interea aliquid acciderit boni.
Pa.—Itan' credis?
Da.—Haud dubium id quidem est.
Pa.—Vide quò me inducas.
Da.—Quin taces?
Curabitur. Sed pater adest: cave, te esse tristem sentiat.

SCENE IV.

Simo. Davus. Pamphilus.

Si.—(without perceiving Pamphilus and Davus:) Reviso quid agant, aut quid captent consilii.

Da.—(to Pamphilus.) Hic nunc non dubitat, quin te ducturum neges.
Venit meditatus alicunde, ex solo loco.
Orationem sperat invenisse se,
Quà differat te: proin tu fac, apud te ut sies.
Pa.—Modò ut possim, Dave.
Da.—Crede, inquam, hoc mihi, Pamphile,
Nunquam hodie tecum commutaturum patrem
Unum esse verbum, si te dices ducere.

SCENE V.

Byrrhia. Simo. Davus. Pamphilus.

By.—(entering unperceived.) Herus me, relictis rebus, jussit Pamphilum
Hodie observare, ut, quid ageret de nuptiis,
Scirem: id propterea nunc hunc venientem sequor.
Ipsum adeò præstò video cum Davo: hoc agam.
Si.—(aside.) Utrumque adesse video.
Da.—(aside to Pam.) Hem, serva.
Si.—(aloud.) Pamphile!
Da.—(aside to Pam.) Quasi de improviso respice ad eum.
Pa.—Ehem, pater!
Da.—(aside to Pam.) Probè.
Si.—Hodie uxorem ducas, ut dixi, volo.

By.—*(aside.)* Nunc nostræ timeo parti, quid hic respondeat.

Pa.—Neque istic, neque alibi tibi usquam erit in me mora.

By.—Hem!

Da.—*(aside to Pam.)* Obmutuit.

By.—Quid dixit?

Si.—Facis ut te decet,

Quum isthuc, quod postulo, impetro cum gratiâ.

Da.—*(aside to Pam.)* Sum verus?

By.—Herus, quantum audio, uxore excidit.

Si.—I nunc jam intrò : ne in morâ, cùm opus sit, sies.

Pa.—Eo.

By.—*(aside.)* Nullâne in re esse homini cuiquam fidem!

Verum illud verbum est, vulgò quod dici solet,

Omnes sibi malle melius esse, quàm alteri.

Renuntiabo, ut pro hoc malo mihi det malum.

SCENE VI.

DAVUS. SIMO.

Da.—*(aside.)* Hic nunc me credit aliquam sibi fallaciam

Portare, et eâ me hic restitisse gratiâ.

Si.—Quid Davus narrat?

Da.—Æquè quidquam nunc quidem.

Si.—Nihilne? hem!

Da.—Nihil prorsus.

Si.—Atqui expectabam quidem.

Da.—*(aside.)* Præter spem evenit: sentio: hoc malè habet virum.

Si.—Potin' es mihi verum dicere?

Da.—Nihil facilius.

Si.—Num illi molestæ quidpiam hæ sunt nuptiæ,

Propter hujusce hospitæ consuetudinem?

Da.—Nihil hercle: aut, si adeò, bidui est aut tridui
Hæc solicitudo: nostin'? deinde desinet.
Etenim ipse secum eam rem rectâ reputavit viâ.
Si.—Laudo.
Da.—Tibi geret morem, scio, ut virum fortem decet.
Nunc uxore opus est: animum ad uxorem appulit.
Si.—Subtristis visus est esse aliquantulùm mihi.
Da.—Nihil propter hanc rem; sed est, quòd succenseat tibi.
Si.—Quidnam est?
Da.—Puerile est.
Si.—Quid est?
Da.—Nihil.
Si.—Quin dic, quid est?
Da.—Ait, nimium parcè facere sumptum.
Si.—Mene?
Da.—Te.
Vix, inquit, drachmis est obsonatus decem.
Num filio videtur uxorem dare?
Quem, inquit, ad cœnam vocabo meorum æqualium
Potissimùm nunc? et, quód dicendum hic siet,
Tu quoque perparcè nimium: nòn laudo.
Si.—Tace.
Da.—(*aside.*) Commovi.
Si.—Ego isthæc, rectè ut fiant, videro.
Quidnam hoc rei est? quid hic vult veterator sibi?
Nam si hìc mali est quidquam, hem illic est huic rei caput.

ACT III.

SCENE I.

SIMO *(alone.)*

In portu navigo; nam illud mihi jam maximum est
Quod mihi pollicitus est ipse gnatus. Nunc Chremem
Conveniam: orabo gnato uxorem: si impetro,
Quid aliàs malim, quàm hodie has fieri nuptias?
Nam gnatus quod pollicitus est, haud dubium est mihi,
Si nolit, quin eum meritò possim cogere.
Atque adeò in ipso tempore eccum ipsum obviam.

SCENE II.

SIMO. CHREMES.

Si.—Jubeo Chremetem—
Ch.—O! te ipsum quærebam.
Si.—Et ego te.
Ch.—Optatò advenis.
Aliquot me adiere, ex te auditum qui aiebant, hodie filiam
Meam nubere tuo gnato: id viso, tun', an illi insaniant.

Si.—Ausculta paucis: et quid ego te velim, et tu quod quæris, scies.

Ch.—Ausculto: loquere quid velis.

Si.—Per ego te Deos oro, et nostram amicitiam, Chreme,
Quæ incepta a parvis, cum ætate accrevit simul:
Perque unicam gnatam tuam, et gnatum meum,
Cujus tibi potestas summa servandi datur:
Ut me adjuves in hâc re: atque ita, ut nuptiæ
Fuerant futuræ, fiant.

Ch.—Ah, ne me obsecra:
Quasi hoc te orando a me impetrare oporteat.
Alium esse censes nunc me, atque olim quum dabam?
Si in rem est utrique, ut fiant, arcessi jube.
Sed si ex eâ re plus mali est, quàm commodi
Utrique, id oro te, in commune ut consulas:
Quasi illa tua sit, Pamphilique ego sim pater.

Si.—Immo ità volo, itaque postulo, ut fiat, Chreme:
Neque postulem abs te, nisi ipsa res moneat.

Ch.—Quid est?

Si.—Iræ sunt inter Glycerium et gnatum.

Ch.—Audio.

Si.—Ita magnæ, ut sperem posse avelli.

Ch.—Fabulæ!

Si.—Profectò sic est.

Ch.—Sic hercle, ut dicam tibi:
Amantium iræ, amoris integratio est.

Si.—Hem, id te oro, ut antè eamus, dum tempus datur,
Dumque ejus amòr est victus contumeliis:
Priùs quàm Glycerii lacrumæ, confictæ dolis,
Reducant animum ægrotum ad misericòrdiam,
Uxorem demus. Spero consuetudinè
Et conjugio liberali devinctum, Chreme,
Dein facilè ex illo sese emersurum malo.

Ch.—Tibi ita hoc videtur: at ego non posse arbitror,
Neque illum hanc perpetuò habere, neque me perpeti.

Si.—Qui scis ergo isthuc, nisi periculum feceris?

Ch.—At isthuc periculum in filià fieri, grave est.

Si.—Nempe incommoditas denique huc omnis redit:
Si eveniat, qnod Di prohibeant, discessio.
At si immutatur, quot commoditates, vide.
Principio, amico filium restitueris:
Tibi generum firmum, et filiæ invenies virum.
Ch.—Quid isthuc? si ita isthuc animum induxti esse utile,
Nolo tibi ullum commodum in me claudier.
Si.—Meritò te semper maximi feci, Chreme.
Ch.—Sed quid ais?
Si.—Quid?
Ch.—Qui scis eos nunc discordare inter se?
Si.—Ipsus mihi Davus, qui intimus est eorum consiliis, dixit:
Et is mihi suadet, nuptias, quantùm queam, ut maturem.
Num censes faceret, filium nisi sciret eadem hæc velle?
Tute adeò jam ejus verba audies. Heus, evocate huc Davum,
Atque eccum: video ipsum foras exire.

SCENE III.

DAVUS. SIMO. CHREMES.

Da.—Ad te ibam.
Si.—Quidnam est?
Da.—Cur non arcessitur? jam advesperacit.
Si.—Audin' tu illum?
Ego dudum nonnihil veritus sum, Dave, abs te, ne faceres idem,
Quod vulgus servorum solet, dolis ut me deluderes,
Quòd hanc peregrinam amat filius.
Da.—Egon' isthuc facerem?
Si.—Credidi.
Idque adeò metuens vos celavi, quod nunc dicam.

Da.—Quid?

Si.—Scies:

Nam propemodum habeo tibi jam fidem.

Da.—Tandem cognôsti qui siem.

Si.—Non fuerant nuptiæ futuræ.

Da.—Quid? non?

Si.—Sed eâ gratiâ

Simulavi, vos ut pertentarem.

Da.—Quid ais!

Si.—Sic rès est.

Da.—Vide!

Nunquam isthuc quivi ego intelligere. Vah! consilium callidum.

Si.—Hoc audi: ut hinc te intrò ire jussi, opportunè hic fit mihi obviam.

Da.—*(aside.)* Hem! numnam periimus?

Si.—Narro huic, quæ tu dudum narrâsti mihi.

Da.—*(aside.)* Quidnam audio!

Si.—Gnatam ut det oro, vixque id exoro.

Da.—*(aside.)* Occidi!

Si.—*(overhearing.)* Hem quid dixti?

Da.—Optimè, inquam, factum!

Si.—Nunc per hunc nulla est mora.

Ch.—Domum modò ibo; ut apparentur, dicam: atque huc renuntio. *(Exit.)*

SCENE IV.

SIMO. DAVUS.

Si.—Nunc te oro, Dave, quoniam solus mihi effecisti has nuptias.

Da.—Ego verò solus.

Si.—Lenire mihi gnatum porrò enitere.

Da.—Faciam hercle sedulò.
Si.—Potes nunc, dum animus irritatus est.
Da.—Quiescas.
Si.—Age igitur, ubi nunc est ipsus?
Da.—Mirum ni domi est.
Si.—Ibo ad eum, atque eadem hæc, quæ tibi dixi, dicam itidem illi. *(Exit.)*

SCENE V.

DAVUS *(alone.)*

Da.—Nullus sum.
Quid causæ est, quin hinc in pistrinum rectà proficiscar vià?
Nihil est preci loci relictum. Jam perturbavi omnia:
Herum fefelli; in nuptias conjeci invisas filium;
Feci hodie ut fierent, insperante hôc, atque invito Pamphilo.
Hem astutias! quòd si quièssem, nihil evenisset mali.
Sed eccum ipsum video: occidi.
Utinam mihi esset aliquid hìc, quo nunc me præcipitem darem.

SCENE VI.

PAMPHILUS. DAVUS.

Pa.—Ubi illic est scelus, qui me perdidit?
Da.—*(aside, hiding himself.)* Perii.
Pa.—Atque hoc cônfiteor
Jure mihi obtigisse, quandoquidem tam iners, tam nulli consilii

Sum. Servon' fortunas meas me commisisse futili?
Ergo pretium ob stultitiam fero; sed inultum nunquam id auferet.
Da.—Posthac incolumem sat scio fore me, nunc si hoc evito malum.
Pa.—Nam quid ego nunc dicam patri? negabon' velle me, modò
Qui sum pollicitus, dùcere? quâ fiduciâ id facere audeam?
Nec quid me nunc faciam, scio.
Da.—Nec quid de me: atque id ago sedulò.
Dicam, aliquid jam inventurum, ut huic malo aliquam producam moram.
Pa.—(*perceiving Davus.*) Ohe!
Da.—Visus sum.
Pa.—Ehodum, bone vir, quid ais? viden' me tuis consiliis
Miserum impeditum esse?
Da.—At jam expediam.
Pa.—Expedies?
Da.—Certè, Pamphile.
Pa.—Nempe ut modò.
Da.—Immo melliùs, spero.
Pa.—Oh, tibi ego ut credam, furcifer?
Tu rem impeditam et perditam restituas? hem! quo fretus sim,
Qui me hodie ex tranquillissimâ re conjecisti in nuptias.
An non dixi hoc esse futurum?
Da.—Dixti.
Pa.—Quid meritus?
Da.—Crucem.
Sed sine paululum ad me redeam: jam aliquid dispiciam.
Pa.—Hei mihi,
Cùm non habeo spatium, ut de te sumam supplicium, ut volo.
Namque hoc tempus, præcavere mihi me, haud te ulcisci, sinit.

ACT IV.

SCENE I.

CHARINUS. PAMPHILUS. DAVUS.

Ch.—*(not seeing Pam. and Da.)* Hoccine est credibile, aut memorabile,
Tanta vecordia innata cuiquam ut siet,
Ut malis gaudeant alienis, atque ex incommodis
Alterius suà ut comparent commoda? ah!
Idne est verum! immo id est genus hominum pessimum,
In denegando modò quìs pudor paululum adest:
Pòst ubi tempus promissa est jam perfici,
Tum coacti, necessariò se aperiunt,
Et timent: et tamen res cogit denegare.
Ibi tum eorum impudentissima oratio est,
Quis tu es? quis mihi es? cur meam tibi?
Heus, proximus sum egomet mihi. Attamen, ubi fides?
Si roges, nihil pudet. Hìc, ubi opus est,
Non verentur: illic, ubi nihil opus est, ibi verentur.
Sed quid agam? adeamne ad eum, et cum eo injuriam hanc expostulem?
Ingeram mala multa? atque aliquis dicat, nihil promoveris.
Multùm: molestus certè ei fuero; atque animo morem gessero.

Pa.—Charine, et me, et te imprudens, nisi quid Di respiciunt, perdidi.

Ch.—Itane, imprudens? tandem inventa est causa: solvisti fidem.

Pa.—Quid tandem?
Ch.—Etiam nunc me ducere istis dictis postulas?
Pa.—Quid isthuc est?
Ch.—Postquam me amare dixi, complacita est tibi.
Heu me miserum! qui tuum animum ex animo spectavi meo.
Pa.—Falsus es.
Ch.—Nonne tibi satis esse hoc visum solidum est gaudium,
Nisi me lactâsses amantem, et falsâ spe produceres?
Habeas.
Pa.—Habeam? ah! nescis, quantis in malis verser miser,
Quantasque hic suis consiliis mihi confecit solicitudines, meus carnufex.
Ch.—Quid isthuc tam mirum est, de te si exemplum capit?
Pa.—Haud isthuc dicas, si cognôris vel me, vel amorem meum.
Ch.—Scio; cum patre altercâsti dudum: et is nunc propterea tibi
Succenset: nec te quivit hodie cogere, illam ut duceres.
Pa.—Immo etiam, quò tu minùs scis ærumnas meas:
Hæ nuptiæ non apparabantur mihi:
Nec postulabat nunc quisquam uxorem dare.
Ch.—*(ironically.)* Scio: tu coactus tuâ voluntate es.
Pa.—Mane.
Nondum scis.
Ch.—Scio equidem illam ducturum esse te.
Pa.—Cur me enecas? hoc audi: nunquam destitit
Instare, ut dicerem, me esse ducturum, patri:
Suadere, orare, usque adeò donec perpulit.
Ch.—Quis homo isthuc?
Pa.—Davus.
Ch.—Davus!
Pa.—Davus omnia.
Ch.—Quamobrem?
Pa.—Nescio: nisi mihi Deos satis
Scio fuisse iratos, qui auscultaverim.

Ch.—Factum hoc est, Dave?
Da.—Factum.
Ch.—Hem! quid ais, scelus?
At tibi Di dignum factis exitium duint.
Eho, dic mihi, si omnes hunc conjectum in nuptias
Inimici vellent; quod, nisi hoc, consilium darent?
Da.—Deceptus sum, at non defatigatus.
Ch.—*(ironically.)* Scio.
Da.—Hâc non successit, aliâ aggrediemur viâ.
Nisi id putas, quia primò processit parùm,
Non posse jam ad salutem converti hoc malum.
Pa.—*(ironically.)* Immo etiam: nam satis credo, si advigilaveris,
Ex unis geminas mihi conficies nuptias.
Da.—Ego, Pamphile, hoc tibi pro servitio debeo,
Conari manibus, pedibus, noctesque et dies,
Capitis periclum adire, dum prosim tibi.
Tuum est, si quid præter spem evenit, mihi ignoscere.
Parùm succedit quod ago: at facio sedulò.
Vel melius tute reperi: me missum face.
Pa.—Cupio: restitue, in quem me accepisti, locum.
Da.—Faciam.
Si potis est, jam hoc tibi inventum dabo.—
O utinam illa inveniatur civis Attica!

SCENE II.

CHREMES *(unperceived)*. MYSIS. PAMPHILUS. CHARINUS. DAVUS.

Chr.—Revertor, postquam quæ opus fuere ad nuptias
Gnatæ paravi, ut jubeam arcessi.—Sed quid hoc?
Tumulti hoc quid? crepuit a Glycerio ostium!
Servabo hinc tacitus: observabo quid siet. *(retires aside.)*

My.—*(speaking to Glycerium within.)* Jam, ubi ubi erit,
inventum tibi curabo, et mecum adductum
Tuum Pamphilum: tu modò, anime mi, nóli te macerare.
Pa.—Mysis, quid est?
My.—Hem, Pamphile, optimè te mihi offers.
Pa.—Quid est?
My.—Orare jussit, si se ames, hera, jam ut ad se venias;
Videre ait te cupere.
Pa.—Vah! perii: hoc malum integrascit.
Siccine me atque illam operâ tuâ nunc miseros solicitarier!
Nam idcirco arcessor, nuptias quòd mihi apparari sensit.
Ch.—Quibus quidem quàm facile potuerat quiesci, si hic quièsset.
Da.—*(to Ch.)* Age, si hic non insanit satis suâ sponte, instiga.
My.—*(to Pam.)* Atque edepol
Ea res est; propterea que nunc misera in mœrore est.
Pa.—Mysis,
Per omnes tibi adjuro Deos, nunquam eam me deserturum:
Non, si capiendos mihi sciam esse inimicos omnes homines
Hanc mihi expetivi, contigit: conveniunt mores: valeant,
Qui inter nos discidium volunt: hanc, nisi mors, mihi adimet nemo.
My.—Resipisco.
Pa.—Non Apollinis magis verum, atque hoc responsum est.
Si poterit fieri, ut ne pater per me stetisse credat,
Quò minùs hæ fierent nuptiæ, volo: sed si id non poterit,
Id faciam, in proclivi quod est, per me stetisse ut credat.
(*to Ch.*) Quis videor?
Ch.—Miser æquè, atque ego.
Chr.—*(aside.)* At ego veni sanè in tempore.
Acta hæc res est! marito filia excidit.
Sic est: rectè ergò semper fugi has nuptias.—
Ibo ad Simonem, ut repudium renunciem. (*Exit.*)

SCENE III.

Davus. Pamphilus. Charinus. Mysis.

Da.—Bono animo sitis: aliquid eveniet boni,
Proinde vos hinc amolimini, tu et Pamphile!
Tu, Mysis, operire: hæc bene vertat Deus!

SCENE IV.

Mysis (*alone.*)

Nihilne esse proprium cuiquam! Di vestram fidem!
Summum bonum esse heræ putavi hunc Pamphilum,
Amicum, amatorem, virum in quovis loco
Paratum: verùm ex eo nunc misera quem capit
Dolorem! facilè hic plus mali est, quàm illic boni. *(Exit.)*

SCENE V.

Crito. Mysis.

Cr.—In hâc habitasse plateâ dictum est Chrysidem:
Ejus morte ad me lege redierunt bona.
Sed quam perconter video: salveto.
My.—Obsecro,
Quem video? estne hic Crito sobrinus Chrysidis?
Is est.

Cr.—O Mysis, salve.
My. –Salvus sis, Crito.
Cr.—Itan' Chrysis? hem.
My.—Nos quidem pol miseras perdidit.
Cr.—Quid vos, quo pacto hìc? satin' rectè?
My.—Nosne? sic
Ut quimus, aiunt, quando ut volumus, non licet.
Cr.—Quid Glycerium? jam hìc suos parentes reperit?
My.—Utinam!
Cr.—An nondum etiam? haud auspicatò hue me attuli.
Nam pol, si id scìssem, nunquam huc tetulissem pedem:
Semper enim dicta est ejus hæc, atque habita est soror.
Quæ illius fuerunt, possidet: nunc me hospitem
Lites sequi, quàm hìc mihi sit facile atque utile,
Aliorum exempla commonent: simul arbitror,
Jam aliquem esse amicum et defensorem ei: nam ferè
Grandiuscula jam profecta est illinc. Clamitent,
Me sycophantam, hereditatem persequi,
Mendicum. Tum, ipsam despoliare non libet.
My.—O optime hòspes, pol, Crito, antiquum obtines.
Cr.—Duc me ad eam, quando huc veni, ut videam.
My.—Maximè.

ACT V.

SCENE I.

CHREMES. SIMO.

Chr.—Satis jam, satis, Simo, spectata erga te amicitia est mea:
Satis pericli cœpi adire: orandi jam finem face.
Dum studeo obsequi tibi, penè illusi vitam filiæ.
Si.—Immo enim nunc quàm maximè abs te postulo, atque oro, Chreme,
Ut beneficium verbis initum dudum, nunc re comprobes.
Chr.—Vide, quàm iniquus sis præ studio, dum efficias id quod cupis:
Neque modum benignitatis, neque, quid me ores, cogitas.
Nam si cogites, remittas jam me onerare injuriis.
Si.—Quibus? *Chr.*—Ah! rogitas? perpulisti me, ut homini adolescentulo,
In alio occupato amore, abhorrenti a meâ filiâ
Eam illi darem in seditionem, atque incertas nuptias:
Ejus labore, atque ejus dolore, gnato ut medicarer tuo.
Impetrasti: incœpi; dum res tetulit: nunc non fert: feras.
Illam hinc civem esse aiunt: obsecro te, nos missos face.

SCENE II.

DAVUS. CHREMES. SIMO.

Da.—*(from Glycerium's house, not perceiving Chr. and Si.)*
Animo nunc jam otioso esse impero—
Chr.—Hem Davum tibi.
Si.—Unde egreditur?
Da.—Meo præsidio atque hospitis.
Si.—Quid illud mali est?
Da.—Ego commodiorem hominem, adventum, tempus, non vidi.
Si.—Scelus.
Quemnam hic laudat?
Da.—Omnis res est jam in vado.
Si.—Cesso alloqui?
Da.—Herus est: quid agam?
Si.—O salve, bone vir.
Da.—Ehem Simo! O noster Chreme!
Omnia apparata jam sunt intus.
Si.—*(ironically.)* Curâsti probè.
Da.—Ubi voles, arcesse.
Si.—Bene sanè: is enimverò hinc nunc abest.
Etiam tu hoc respondes? quid isthic tibi negotii est?
Da.—Mihin'?
Si.—Ita.
Da.—Mihine?
Si.—Tibi ergò.
Da.—Modò introii.
Si.—Quasi ego, quàm dudum, rogem.
Da.—Cum tuo gnato unà.
Si.—Anne est intus Pamphilus? crucior miser.
Eho, non tu dixti esse inter eos inimicitias, carnufex?
Da.—Sunt.

Si.—Cur igitur hìc est?

Chr.—*(ironically.)* Quid illum censes? cum illâ litigat!

Da.—Immo verò indignum, Chremes, jam facinus faxo ex me audias.
Nescio qui senex modò venit, ellum, confidens, catus.
Quùm faciem videas, videtur esse quantivis pretii.
Tristis severitas inest in vultu, atque in verbis fides.

Si.—Quidnam apportas?

Da.—Nihil equidem, nisi quòd illum audivi dicere.

Si.—Quid ait tandem?

Da.—Glycerium se scire civem esse Atticam.

Si.—Hem, Dromo, Dromo!

SCENE III.

SIMO. CHREMES. DAVUS. DROMO.

Da.—Quid est?

Si.—Dromo!

Da.—Audi.

Si.—Verbum si addideris—Dromo!

Da.—Audi, obsecro.

Dr.—Quid vis?

Si.—Sublimem hunc intrò rape, quantùm potes.

Dr.—Quem?

Si.—Davum.

Da.—Quamobrem?

Si.—Quia lubet: rape, inquam.

Da.—Quid feci?

Si.—Rape.

Da.—Si quidquam invenies me mentitum, occidito.

Si.—Nihil audio.

Ego jam te commotum reddam.

Da.—Tamen etsi hoc verum est?

Si.—Tamen.

Cura adservandum vinctum: atque audin'? quadrupedem constringito. *(Davus is carried off.)*

SCENE IV.

SIMO. CHREMES. PAMPHILUS.

Si.—Age nunc jam, ego pol hodie, si vivo, tibi
Ostendam, herum quid sit pericli fallere, et
Illi, patrem.

Chr.—Ah, ne sævi tantopere.

Si.—O Chreme,
Pietatem gnati! nonne te miseret mei?
Tantum laborem capere ob talem filium?
Age, Pamphile, exi, Pamphile: ecquid te pudet?

Pa.—Quis me vult? perii! pater est.

Si.—Quid ais omnium—

Chr.—Ah,
Rem potius ipsam dic, ac mitte malè loqui.

Si.—Quasi quidquam in hunc jam gravius dici possiet.
Ain' tandem? civis Glycerium est?

Pa.—Ita prædicant.

Si.—Ita prædicant? O ingentem confidentiam!
Num cogitat quid dicat? num facti piget?
Num ejus color pudoris signum usquam indicat?
Adeon' impotenti esse animo, ut præter civium
Morem atque legem, et sui voluntatem patris,
Tamen hanc habere studeat uxorem sibi?

Pa.—Me miserum!

Si.—Hem! modòne id demum sensti, Pamphile?

Olim isthuc, olim, cum ita animum induxti tuum,
Quod cuperes, aliquo pacto efficiendum tibi;
Eodem die isthuc verbum verè in te accidit.
Sed quid ego?—cur me excrucio? cur me macero?
Cur meam senectutem hujus solicito amentiâ? an
Ut pro hujus peccatis ego supplicium sufferam?
Immo habeat: valeat: vivat cum illâ.
Pa.—Mi pater.
Si.—Quid, mi pater? quasi tu hujus indigeas patris.
Domus, uxor inventa est, et invito patre.
Adducti, qui illam civem hinc dicant: viceris.
Pa.—Pater, licetne pauca?
Si.—Quid dices mihi?
Chr.—Tamen, Simo, audi,
Si.—Ego audiam? quid audiam,
Chreme?
Chr.—At tandem dicat sine.
Si.—Age dicat, sino.
Pa.—Ego me amare hanc, fateor: si id peccare est, fateor id quoque.
Tibi, pater, me dedo; quidvis oneris impone, impera.
Vis me aliam ducere? hanc vis amittere? ut potero, feram.
Hoc modò te obsecro, ut ne credas a me allegatum hunc senem.
Sine me expurgem, atque illum huc coram adducam.
Si.—Adducas!
Pa.—Sine, pater.
Chr.—Æquum postulat: da veniam.
Pa.—Sine te hoc exorem.
Si.—Sino.
Quidvis cupio, dum ne ab hoc me falli comperiar, Chreme.
Chr.—Pro peccato magno paulum supplicii satis est patri.

SCENE V.

CRITO. CHREMES. SIMO. PAMPHILUS.

Cr.—*(to Pam. coming from Glycerium's house.)* Mitte orare: una harum quævis causa me, ut faciam, monet:
Vel tu, vel quod verum est, vel quod ipsi cupio Glycerio.
Chr.—Andrium ego Critonem video? certè is est.
Cr.—Salvus sis, Chreme.
Chr.—Quid tu Athenas, insolens?
Cr.—Evenit: sed hiccine est Simo?
Chr.—Hic.
Si.—Men' quæris? eho tu Glycerium hinc civem esse ais?
Cr.—Tu negas?
Si.—Itane huc paratus advenis?
Cr.—Quâ de re?
Si.—Rogas?
Tune impune hæc facias? tune hic homines adolescentulos,
Imperitos rerum, eductos liberè, in fraudem illicis?
Solicitando et pollicitando eorum animos lactas?
Cr.—Sanusne es?
Pa.—*(aside.)* Perii! metuo, ut substet hospes.
Chr.—Si, Simo, hunc nôris satis,
Non ita arbitrere: bonus est hic vir.
Si.—Hic vir sit bonus?
Itane attemperatè venit hodie in ipsis nuptiis,
Ut veniret antehac nunquam? est vero huic credendum, Chreme?
Pa.—*(aside.)* Ni metuam patrem, habeo pro illâ re illum quod moneam probè.
Si.—Sycophanta.
Cr.—Hem!
Chr.—Sic, Crito, est hic: mitte.
Cr.—*(to Chremes.)* Videat qui siet.

Si mihi pergit, quæ vult, dicere; ea, quæ non vult, audiet.
(to Si.) Ego isthæc moveo, aut curo? non tu tuum malum
æquo animo feres?
Nam, ego quæ dico, vera an falsa audieris, jam sciri potest.
Atticus quidam olim navi fractâ, apud Andrum ejectus est,
Et isthæc unà parva virgo: tum ille egens, fortè applicat
Primùm ad Chrysidis patrem se.
Si.—Fabulam inceptat.
Chr.—*(to Si.)* Sine.
Cr.—Itane verò obturbat?
Chr.—*(to Cr.)* Perge.
Cr.—Tum is mihi cognatus fuit,
Qui eum recepit: ibi ego audivi ex illò, sese esse Atticum
Is ibi mortuus est.
Chr.—Ejus nomen?
Cr.—Nomen tam citò tibi? Phania.
Chr.—Hem, perii.
Cr.—Verùm hercle opinor fuisse Phaniam: hoc
certò sciò,
Rhamnusium se aiebat esse.
Chr.—O Jupiter!
Cr.—Eadem hæc, Chreme,
Multi alii in Andro tum audivere.
Chr.—Utinam id sit, quod spero: eho, dic mihi,
Quid eam tum? suamne esse aiebat?
Cr.—Non.
Chr.—Cujam igitur?
Cr.—Fratris filiam.
Chr.—Certè mea est.
Cr.—Quid ais?
Si.—*(to Cr.)* Quid tu ais?
Pa.—*(aside.)* Arrige aures, Pamphile.
Si.—Quì credis?
Chr.—Phania ille frater meus fuit.
Si.—Nôram, et scio.
Chr.—Is hinc, bellum fugiens, meque in Asiam persequens,
proficiscitur.

Tum illam relinquere hic est veritus; postilla nunc primùm audio,
Quid illo sit factum.
Pa.—Vix sum apud me, ita animus commotus est metu,
Spe, gaudio, mirando hoc tanto, tam repentino bono.
Si.—Næ istam multimodis tuam inveniri gaudeo.
Pa.—Credo, pater.
Chr.—At mihi unus scrupulus etiam restat; qui me malè hàbet.
Pa.—Dignus es
Cum tuâ religione, odio: nodum in scirpo quæris.
Cr.—Quid istud est?
Chr.—Nomen non convenit.
Cr.—Fuit hercle huic aliud parvæ.
Chr.—Quod, Crito?
Numquid meministi?
Cr.—Id quæro.
Pa.—Egone hujus memoriam patiar meæ
Voluptati obstare, cùm egomet possim in hâc re medicari mihi?
Non patiar: heus, Chreme: quod quæris, Pasibula est.
Cr.—Ipsa est.
Chr.—Ea est.
Pa.—Ex ipsâ millies audivi.
Si.—Omnes nos gaudere hoc, Chreme,
Te credo, credere.
Chr.—Ita me Di ament, credo.
Pa.—Quid restat, pater?
Si.—Jamdudum res reduxit me ipsa in gratiam.
Pa.—O lepidum patrem!
De uxore, ut possideam, nihil mutat Chremes.
Chr.—Causa optima est,
Nisi quid pater ait aliud.
Pa.—Nempe.
Si.—Id scilicet.
Chr.—Dos, Pamphile, est

Decem talenta.
Pa.—Accipio.
Chr.—Propero ad filiam: eho mecum, Crito:
Nam illam me credo haud nôsse.
Si.—Cur non illam huc transferri jubes?
Pa.—Rectè admones. Davo ego isthuc dedam jam negoti.
Si.—Non potest.
Pa.—Quî non potest?
Si.—Quia habet aliud magis ex sese, et majus.
Pa.—Quidnam?
Si.—Vinctus est.
Si.—Pater, non rectè vinctus est.
Si.—Haud ita jussi.
Pa.—Jube solvi, obsecro.
Si.—Age, fiat.
Pa.—At matura.
Si.—Eo intrò.
Pa.—O faustum et felicem hunc diem!

SCENE VI.

PAMPHILUS. CHARINUS (*behind.*)

Ch.—Proviso quid agat Pamphilus: atque eccum.
Pa.—(*not perceiving Ch.*) Aliquis forsan me putet
Non putare hoc verum: at mihi nunc sic esse hoc verum lubet.
Ego Deorum vitam propterea sempiternam esse arbitror,
Quòd voluptates eorum propriæ sunt: nam mihi immortalitas
Parta est, si nulla ægritudo huic gaudio intercesserit.
Sed quem ego mihi potissimum optem nunc, cui hæc narrem, dari?

Ch.—(*aside.*) Quid illud gaudii est?
Pa.—Davum video: nemo est, quem mallem, omnium,
Nam hunc scio mea solidè solum gavisurum gaudia.

SCENE VII.

DAVUS. PAMPHILUS. CHARINUS.

Da.—Pamphilus ubinam hic est?
Pa.—Dave.
Da.—Quis homo est?
Pa.—Ego sum.
Da.—O Pamphile.
Pa.—Nescis quid mihi obtigerit.
Da.—Certè: sed quid mihi obtigerit, scio.
Pa.—Et quidem ego.
Da.—More hominum evenit, ut quod sim nactus mali,
Priùs rescisceres tu, quàm ego illud, quod tibi evenit boni.
Pa.—Mea Glycerium suos parentes repperit.
Da.—O factum bene!
Ch.—(*aside.*) Hem!
Pa.—Pater amicus summus nobis.
Da.—Quis?
Ch.—Chremes.
Da.—Narras probè.
Pa.—Nec mora ulla est, quin eam uxorem ducam.
Ch.—(*aside.*) Num ille somniat
Ea, quæ vigilans voluit? At salvus sum, si hæc vera sunt.
Colloquar.
Pa.—Quis homo est? O Charine, in tempore ipso mihi advenis.

Ch.—Bene factum.
Pa.—Audistin'?
Ch.—Omnia: age, me in tuis secundis respice.
Tuus est nunc Chremes: facturum quæ voles, scio esse omnia.
Pa.—Memini: atque adeò longum est nos illum expectare, dum exeat.
Sequere hâc me intus ad Glycerium nunc. Tu Dave, abi domum:
Propere, arcesse, hinc qui auferant eam. Quid stas? quid cessas?
Da.—Eo.
Ne expectetis, dum exeant huc: intus despondebitur;
Intus transigetur, si quid est, quod restet.—Plaudite!

ADVERTISEMENT.

The Editor of this edition of the Andrian, has long wondered that the plays of Terence were so little read in the schools and colleges of our country. It might be difficult, perhaps, to assign the cause of this general neglect. It cannot be from any defect in the language employed by the author of them, for he is allowed by the greatest critics of his own and all succeeding times to have been a perfect master of pure, simple, and elegant latinity, of refined and beautiful expression. With one voice, these plays are pronounced to have been written with the most discriminating judgement and the nicest taste. Nor is it on account of the immorality of his plots, or the expressions which shock the ear of modern fastidiousness; for these faults are certainly not less in Horace, Juvenal, or Ovid, and yet methods have been found of obviating the objections to their extreme indecency, or of removing from the text books the offensive passages. When we consider, besides, the clear, precise, and rapid narrations, the simple and yet elegant diction, the interesting plots, the just delineations of human character, and the sound practical maxims to be found in this most finished of Roman comedians, we shall no longer be indifferent to the introduction of his works into our classical seminaries. The practice of all Europe will confirm us in these sentiments; for it is believed that it would be difficult to find in England, or on the Continent, a classical school of any reputation, in which Terence does not form an important part of the regular Latin course.

The text of the present edition, (with numerous corrections, however, made by a careful collation with that of the Vatican

in folio, and with the change of the orthography to that now generally approved by the best critics, as far as such change was found to be authorised by any good edition,)—the text has been taken from a London copy, printed by A. J. Valpy in 1826. For about one third of the notes acknowledgement is due to the same source. A few of the rest are transcribed or translated from various commentators, but for most of them the Editor only is responsible. A metrical Key has been added from experience of its utility in poets, whose versification presents much fewer irregularities and difficulties. In the solution of these irregularities the Editor has rarely relied solely on his own judgement, but has followed Erasmus, or other learned critics, notwithstanding they seem sometimes to cut rather than to untie the metrical knot. Any attention to scanning this play may be best omitted till the scholar comes to review it: he ought also to have a considerable acquaintance with the plainer form of Hexameter verse, before venturing upon the Iambic.

Boston, August, 1830.

THE ANCIENT STAGE.

It is proper to notice here, briefly, a few circumstances in which the ancient stage and manner of representation were exceedingly different from the modern. In the first place, the theatre was immensely large, being frequently capable of accommodating sixty or eighty thousand persons. The stage was sometimes sixty yards, or one hundred and eighty feet wide in front. This wide space was filled with scenes composed of several streets meeting together with lanes and alleys. Hence it might easily happen, that two or three actors, coming down different streets towards the audience, should not perceive each other's approach, till the end of a row of buildings brought them in view of each other; while both or all were visible the whole time to the audience.

In three particulars the habits of the actors differed essentially from any thing in use in modern times. These were the Buskin, the Sock and the Mask. The *Cothurnus*, or buskin, was a high heeled shoe worn by the actors in tragedy. The *Soccus*, or sock, was a low heeled shoe, worn by comic actors. Every player wore the mask *(persōna,)* which was so made as to cover the whole head. It had false hair fastened to it agreeable to the visage and complexion of the character represented. Its name *(persōna)* is derived from *personare*, to sound through, because it was so formed as to enlarge the voice and convey it to a greater distance; a contrivance rendered necessary by the vast extent of the ancient theatres. All theatrical representations were accompanied by music either on the *tibia*, a kind of flute, or the *fides*, or lyre. It

seems probable also that the words were rather *sung* than *spoken*, resembling what is called *recitative*, and that the performance both of tragedy and comedy was more like the modern *opera* than like the tragedy and comedy of our times. There are, however, many points on this subject, which notwithstanding the industry of the learned, are yet doubtful and obscure. A protracted discussion of these topics would be indeed an interesting subject to the writer, but would obviously be out of place in an elementary work.

NOTES.

[The Prologue is omitted in this edition.]

ACT I.—Scene I.

2. *Adesdum.* *Dum* is added by the figure Parelcon, as *egomet, quisnam, &c.*—*Paucis te volo.* This is an ellipsis for *paucis verbis ego te alloqui volo.* But Sosia interrupts Simo, to show that he understood what he was going to say.

3. *Curentur.* Madame Dacier supposes this to be a kitchen term, meaning *be dressed*; it more probably, however, has its common signification, *be taken care of.* Compare verse 130, *curabo*, and Act v, Scene 2, verse 6. *Immo aliud.* 'quite another thing.' *Quid est, &c.* The construction is, *Quid amplius hôc est, quod mea ars possit efficere tibi. Hoc* is the ablative governed by *amplius.* Adams' Latin Grammar, Rule LXI.

7. *Fide et taciturnitate:* 'of fidelity and secrecy.' These words, as well as *arte* and *iis*, are governed in the ablative by *opus.* Gram. R. IX. *Expecto quid velis:* literally, 'I am waiting for what you may wish'—'I wait your pleasure.'

8. *Ut:* 'how.'

10. *Libertus* signifies a slave, who has been manumitted, or freed from slavery by his master—'a freedman.' This line is taken from Menander. Ἐγώ σε δοῦλον ὄντ' ἔθηκ' ἐλεύθερον.

11. *Liberaliter:* 'affectionately and freely.'

12. *Habui:* 'I could.' Construction, *persolvi tibi summum pretium, quod habui in* potestate meâ persolvere. Terence, who had been himself a slave, could appreciate the advantages of liberty.

13. *Haud muto factum:* 'I do not repent of what I have done.'

15. *Habeo gratiam.* *Agere gratiam* or *gratias*, 'to thank one in words;' *referre gratias*, 'to show gratitude by deeds;' *habere gratiam* or *gratias*, 'to feel grateful'—to have the emotion of gratitude.' See Dumesnil's Latin Synonyms.

17. *Immemoris beneficii:* 'a benefit forgotten'—'ingratitude.'

18. *Quin:* 'therefore.' *Me*, sc. *facere* or some other word, making the accusative before the infinitive, or *quid* de *me velis*, 'what you want of me.'

19. *Praedico:* 'I must premise.'

20. *Quas credis esse has, non sunt veræ nuptiæ*: 'the nuptial preparations are not real, as you suppose them to be,' i. e. they are pretended, and there is to be no marriage.

22. *Eo pacto*: 'thus.' *Vitam*: 'the way of life'—'the conduct.'

24. *Excessit ex ephēbis*: literally, 'after he came out from among the boys'—'after he was fifteen years of age'—or, 'after he left school.'

25. *Fuit*, sc. *ei*: 'he had the power.' Gr. under R. XVII. *Est, &c.*

26. *Qui*: 'how.' *Scires—noscere.* These words have not the same meaning. For their difference v. Dum. Lat. Syn.

29. *Studium*: 'pursuit.'

30. *Alĕre* is here used as a substantive in the accusative, agreeing in case with *studium*. *Ad philosŏphos*: sc. *ire*.

32. *Studebat*: 'applied himself to.'

33. *Non injuriâ*: 'not without cause.'

34. *Ne quid nimis*: 'nothing too much.' The English proverb is, 'Too much of one thing is good for nothing.' A sentiment, says Donatus, not unbecoming a servant, because it is common, and is therefore not put into the mouth of the master. Sancho in Don Quixote is an admirable example of this propensity in common people.

35. *Perferre*: *se* may be supplied before this word. *Facilè*: 'with good humored ease.'

36. *Cum quibus erat cumque.* By the figure Tmesis, for *cum quibuscumque*.

37. *Adversus nemini.* *Ire* or *facere* is understood.

39. *Pares*: this is not an adjective, but a verb from *paro*.

41. *Obsequium*: 'compliance—flattery.' *Veritas*: 'sincerity.'

43. *Andro*: Andros, an island in the Ægean sea.

45. *Integra ætate*: 'young.'

46. *Andria*: 'the Andrian.'

49. *Mores*: 'the purity of her moral conduct.'

51. *Ita ut fit*: 'as often happens.'

53. *Egŏmet*, sc. *dixi* or *reputabam*. *Captus est*: a metaphor taken from the gladiatorial combats. When one of the gladiators had entangled his adversary in his net, the spectators cried, *captus est*. When he had wounded him, the cry was, *habet*, i. e. *vulnus*.

59. *Dicere.* See Gram. R. III, Obs. 3. *Fortunas meas, Qui.* The antecedent of *qui* is included in *meas*, as if it had been *mei qui*, of me who. Gr. R. LVII, Obs. 4.

64. *Placuit* sc. *mihi*: 'I was pleased with the offer.'

69. *Frequens*: 'frequently.' The adjective is often used in verse, where the adverb would be used in prose.

71. *Collacrumabat*, the same as *collacrymabat*.

73. *Familiariter*: 'feelingly.'

74. *Quid hic mihi faciet, patri*: 'what will he do for me, his father,' i. e. how would he feel and behave in case of my death.

75. *Ingĕni—animi.* *Ingenium* refers to the qualities of the mind, *animus* to those of the heart.

78. *Etiam*: 'yet.' *Scies*: in comic writers this word may be best rendered, 'I will tell you.'

79. *Effertur.* Here begins a description of the particulars of the funeral. *Effertur*: 'the *corpse* is carried out *of the city*,' according to the custom of the ancients; *imus*: '*the friends of the deceased* attend it.'

82. *Ut nihil supra*, sc. *posset esse*: 'that nothing could exceed it.'

87. *At at*: 'so so! *thought I.*' *Hoc illud est*: 'This is *the secret*.'

88. *Hinc illæ lacrumæ.* Referring to the sorrow of Pamphilus at the death of Chrysis.

91. *In ignem imposita est*: 'the body is placed on the funeral pile.' The custom of the Greeks and Romans was to burn the dead.

92. *Imprudentiùs*, sc. *justo*: 'too imprudently.' Gram. R. LXI. under Obs. 3.

93. *Satis cum periclo*: 'with peril of her life.'

95. *Mediam*: 'by the waist.'

96. *Cur te is perditum*: 'why endeavor to destroy yourself.' *Is*: the verb from *eo*.

97. *Ut*: 'in such a manner that.'

98. *Quàm familiariter*: 'how tenderly.' Cicero praises this narration in the highest terms. V. De Oratore, Lib. II, 81.

99. *Ægre ferens*: 'vexed.'

100. *Nec satis*, sc. erat—*Dicĕret*: '*Pamphilus* would *naturally* say,' i. e. if I reproved him.

102. *Quæ.* The antecedent *eam* or *mulierem* is understood.

103. *Honesta oratio*: 'a plausible excuse.' *Rectè putas*, &c. The character represented by Sosia is that of a dull and ignorant servant, whose flat simplicity is strongly marked by the insipidity of this speech.

104. *Vitæ qui auxilium tulit*: 'who has assisted in preserving life.'

107. *Comperisse*: sc. *se*.

109. *Negare.* The infinitive for the third person singular of the imperfect, or with *cæpi* understood.

110. *Qui.* The antecedent is again understood, *ut* ab eo *qui*: 'as from one who.' *Se* is not superfluous here. On the contrary, though not necessary to be translated, in order to make out the sense in English, it is the full form of expression, and one often used by the best authors.

111. *Daturum*: sc. *meo filio*. *Gnatum*: sc. *objurgâsti*. *Hæc quidem*: sc. *visa est*.

112. *Qui, cedo*: 'tell me why,' or perhaps, 'how so.'

115. Filling up the ellipses, this line would stand, *Ea injuria primum* facta *ab illo*, *animadvertenda est* mihi. The words *animadvertĕre injuriam* are used for *punire*.

116. *Id operam do*: 'I endeavour.' *Propter* is understood before *id*.

119. *Ut consŭmat*: 'that he may practise *his schemes in vain*.'

120. *Manibus pedibusque obnixe*: a proverbial expression equivalent to the English, 'With might and main.'

123. *Animus*: 'heart.' *Sensero*: the sentence is left here unfinished by the figure Aposiopesis. V. Gram. Figures of Thought, 17. Supply here *puniam*, *ulciscar*, or some similar word.

130. Sosia is called in the language of commentators, a *protatic personage*, that is, one who appears only once in the beginning or *protăsis* of a play, for the sake of unfolding the argument, and is seen in no other part. In this instance, Sosia is introduced to give Simo an opportunity of informing the audience in what manner the intimacy of Pamphilus with Glycerium began.

Scene II.

In this scene Simo is alone. On the English and American Stage, a new Scene supposes a change of place; but among the ancients, and on the continent of Europe, the unity of place is preserved, and a new Scene means only a change of speakers.

1. *Uxōrem nolit*. The construction is, *Non dubium est* mihi, *quin filius nolit* ducere *uxorem*.

3. *Exit foras*. The place in which these dialogues are held, is in front of Simo's house.

Scene III.

Davus has heard from Sosia, that Simo means to compel Pamphilus to marry, and passing out of the house, holds the following soliloquy in his terror about the event.

1. *Mirābar, hoc si sic abīret*: 'I thought it wonderful, if this affair went off so.' *Et heri*, &c. Construction, *et semper verēbar, quorsum lenitas heri evaderet.—Evadĕret*: 'would end.'

4. *Verbum fecit*: 'said a word.' *Neque id ægre tulit*: 'nor took it ill, nor expressed any anger at it.' Davus fears more, and justly, those designs which he suspects are forming in his master's mind, than any sudden and violent ebullition of passion. The art, cunning and activity depicted in the character of this slave, have always been admired.

6. *Nec opinantes*: 'not suspecting his designs.'

7. *Oscitantes*: derived perhaps from *os* and *hiare*, to open the mouth; expressing negligence.

10. *Carnŭfex*: *carnifex* in the dictionary. *Est*: for *adest*, 'is present, is here.' *Neque*: equivalent to *et non*.

11. *Enodum*: sc. *accede*. *Quâ de re*: 'on what subject.' *Rogas*: sc. *quasi nescias*.

12. *Populus curat*: spoken ironically. *Scilicet*: 'forsooth.'

13. *Hoccine agis, an non*: 'are you attending to this or not.' *Ego vero isthuc*: supply *ago—vero ego* ago *isthuc*: 'I am attending to it.' *Sed nunc*: 'well now.'

14. *Fecit* agrees with *ille* understood referring to Pamphilus.

15. *Postŭlo.* *Postulāre* signifies to demand as a right, *orare,* to beg as a favour. Simo recalls the word *postulo,* and ironically substitutes *oro,* by the figure, Epanorthōsis. *Viam,* sc. *recti:* 'into the path of duty.'

16. *Hoc, quid sit:* 'what does this mean.' *Magistrum imprŏbum:* 'an evil counsellor.'

17. *Ipsum animum,* &c. It is difficult to render this line into English literally; the sense is, 'he makes bad worse.'

18. *Hem:* this interjection here expresses impatience and anger. *Non Œdĭpus:* not Œdipus, who solved the riddle of the sphynx, no conjuror. I am a slave of duller apprehension.

19. *Sane quidem:* sc. *id velim,* 'certainly I do.'

21. *Quo fiant minus:* 'to prevent the marriage of my son.' *Quominus* is separated by the figure Tmesis, and *nuptiæ* is understood.

23. *In pistrinum:* 'to the mill,' a punishment for slaves at hard labor by turning the mill, which was in ancient times put in motion either by a horse power, or by turning a crank with the hand. *Usque ad necem:* 'even to death'—till you die of fatigue and blows.'

24. *Eâ lege atque omĭne:* 'on that condition and solemn engagement.'

25. *Quid:* sc. *esse.* *Intellextin':* by Syncŏpe and Apocŏpe for *intellexistine.* *Hoc quidem:* supply *intelligis.* *Callidè:* 'clearly.'

27. *Deludier:* a termination of the infinitive passive after the obsolete conjugation, by the figure Paragoge, for *deludi.*

28. *Bona verba:* supply *loquĕre:* 'use milder language.'

Scene IV.

1. *Enimvero, &c.* This, says Donatus, is a short and comic deliberation, calculated to excite the attention of the audience to the impending events; artfully relating part of the argument, but in order to prepare the events without anticipating them, representing the circumstances of the story as fabulous; and in order to enliven it, passing from dry narration to mimicry. *Enimvero:* 'now indeed.'

3. *Quæ si non astu providentur:* 'if this marriage is not prevented by some artifice.' *Herum:* i. e. *Pamphilum.*

5. *Illum:* *Pamphilum.* *Hujus:* *Simonis.* *Minas:* sc. *timeo.* *Timeo* is here construed with the dative and accusative in the same line. *Timeo vitæ:* 'I fear for his life.' *Timeo minas:* 'I fear his threats.' See Gram. R. xvii, part iv. Obs. 4.

6. *Verba dare:* 'to give words instead of deeds—to satisfy with mere words—to deceive.' *Amōre:* 'amour.'

7. *Me infensus servat:* 'he watches me jealously.' *Ne quam faciam fallaciam:* 'to prevent my practising some trick.'

8. *Si sensĕrit:* sc. *me fallaciam facĕre.* *Si libĭtum fuĕrit:* 'if he takes it into his head.' *Causam cepĕrit:* 'he will find some pretence.'

9. *Quo jure, quâque injuria:* 'right or wrong.' *Dabit:* 'he will send.'

11. *Civem Atticam esse hanc:* 'that Glycerium is a native of Attica.'

12. *Navem—fregit:* 'suffered shipwreck.' *Andrum: Andrus* or *Andros*, was an island in the Ægean sea, from which Glycerium came; hence the title of this play.

13. *Ibi:* sc. *aiunt.* *Hanc:* Glycerium. *Ejectam:* sc. *ad litus:* 'cast on shore.'

15. *Commentum:* 'the fiction.'

16. *Ab eâ:* *Glycerio*, or rather *e domo Chrysidis.* *At ego:* sc. *conferam.* *Forum:* this was a public place containing the market, the exchange, and the courts of law.

17. *Imprudentem opprimat:* 'should surprise him unexpectedly.'

Scene V.

2. *Quid siet:* 'what the cause may be.' *Siet*, is the old form for *sit.* *Turba:* 'trouble.'

Scene VI.

1. *Officium pătris:* 'befitting a father.'

5. *Ante* is a pleonasm since the same thing is expressed by *præ* in *præscîsse.* *Communicatum:* sc. *id esse.*

6. *Verbum:* 'language.'

7. *Quid Chremes:* 'how has Chremes acted?'

8. *Immutatum:* 'unchangeable in my determination to marry Glycerium.' This word has, in different places, two contrary senses, *changed* and *unchanged.* In this place it may be considered as used for *immutabilem.*

9. *Opĕram dat:* 'does he endeavour.' *Ut me—abstrăhat:* 'to separate me.'

10. *Invenustum:* 'crossed in love—unhappy.'

13. *Facta, transacta:* *facere* to do, *transigĕre* to finish. The original meaning of the latter is to *pierce* or *drive through.* *Omnia:* 'every thing preparatory to the marriage.'

14. *Repudiātus repĕtor:* 'after being rejected as a son-in-law by Chremes, I am sought again.' Pamphilus, ignorant of the true state of things, supposes both Chremes and his father suddenly in earnest to conclude the marriage.

15. *Aliquid monstri:* 'some monster, some ugly woman.' He speaks the language of irritated and disappointed feeling; for, as women were kept in a state of seclusion in Greece, he probably had not seen this wife, who was to be forced upon him. Charinus, who had seen her, was ardently attached to her.

16. *Itur ad me:* 'they come back to me with her.'

18. *Negligenter:* 'in a manner so regardless of my feelings.'

21. *Censen'*, for *censesne.*

22. *Aut ullam causam:* sc. *proferre,* 'or offer any excuse.' *Saltem:* 'although.'

25. *Diversè trahunt:* 'distract.'

26. *Hujus:* *Glycerii.* *Solicitudo:* 'my anxiety to avoid this marriage.'

27. *Patris pudor:* 'reverence for my father.'

28. *Quæ—cunque:* separated by the figure Tmesis.

29. *Incertum hoc quorsum accidat:* 'where this uncertainty may end.'

30. *Hunc:* *Pamphilum.* *Ipsâ:* *Glycerio.* *Adversum hunc:* 'to him.'

31. *Paulo momento:* 'by a small weight.' *Momentum* comes from *moveo,* supine *motum,* 'that which moves or causes motion.' It is here used figuratively in reference to a pair of scales, which, when equally balanced, are moved by the *slightest weight* applied to either side.

32. *Quid agit:* 'how does she,' i. e. Glycerium.

33. *Labōrat e timōre:* 'she is wretched from fear that you will marry Philumena.' The reading is here changed without authority, as it is in several other places, in order to retain only what is proper in an *expurgated* edition.

34. *Hunc:* sc. *diem.*

40. *Immutarier:* 'to change.' The infinitive of the obsolete conjugation for *immutari.* See note to verse 7 of this scene.

42. *Sed vim ut queas ferre:* 'but I fear your ability to resist your father's authority.' The construction is, *sed* vereor *ut* non *queas ferre vim* paterni imperii.

51. *Hujus:* *Glycerii.* *Formam atque ætatem:* 'youth and beauty.'

52. *Nec clam te est:* 'nor are you ignorant.' *Utræque res:* 'both her youth and beauty.' *Inutiles.* *In* in composition with adjectives, frequently does more than merely negative the sense of the word to which it is joined. It gives the word a positive meaning, strongly opposed to what it signified before. Thus *inutiles* in this instance is not *useless,* but *hurtful* or *dangerous.*

54. *Quod:* sc. *propter.* *Ingenium:* some editions read *Genium;* and this seems to have been a usual word among the ancients in adjuration. See Horace Lib. 1; Ep. 7.

> Quod te per *Genium Dextramque* Deosque Penates,
> Obsecro et obtestor.

56. *Segrĕges.* *Segregare* is *a grege separāre,* 'to separate from, to desert.'

61. *Dat:* sc. *Chrysis.* *Hanc:* *Glycerium.*

ACT II.—Scene I.

Charinus, Byrrhia. These two characters were not in the original play of Menander, from which this was translated, or rather imitated, but were added by Terence, 'lest,' says Donatus, 'Philumena's being left without a husband, on the marriage of Pamphilus to Glycerium, should appear too *tragical* a circumstance.' There is thus a double plot, and double set of characters, which sometimes embarrass the action.

1. *Illa: Philumĕna. Daturne—nuptum:* see Gram. R. xxxvii, Obs. 2.

3. *Usque antehac:* 'till now.'

5. *Ædĕpol:* i. e. *per ædem Pollŭcis,* a common form of swearing or strong affirmation among the Romans.

7. *Id:* sc. *ad. Quî:* for *ut.*

8. *Lubīdo:* 'passion.'

10. *Hîc:* 'in my place.' *Age, age, ut lubet:* 'well, well, as you please.'

11. *Quid hic agit:* 'what is he about.' This seems to be spoken aside. *Hic* refers to Charinus.

17. *Neque pol consilii locum habeo, neque auxilii copiam:* 'I have neither time to advise nor power to assist you.'

18. *Aiunt:* 'so they say.'

19. *Postrēmùm:* 'for the last time.'

21. *Sponsam—tuam:* 'your intended bride.' *Næ iste haud mecum sensit:* 'he does not agree at all with me,' for I am by no means in love with her.

23. *Vellem:* sc. *fuisset.* He wished this, that he might have pretext for refusing Philumena.

24. *Sed si id non potes:* sc. *efficĕre,* 'if you cannot avoid it.'

25. *Tibi—cordi:* 'near your heart.'

27. *Liberi—hominis:* 'of a free man, a man of honor, a gentleman.'

28. *Postulare id gratiæ appōni sibi:* 'to demand that to be set down to his credit as a favour,—to require gratitude for it.'

29. *Malo:* 'am more desirous.' *Adipiscier: adipisci.*

30. *Byrrhia:* sc. *potest.*

31. *Quî:* 'that Philumena.' This use of *quî* for *ut* is very common with Terence and Plautus. It was probably one of the characteristics of the style of familiar conversation.

32. *Ego id agam:* 'I will use my endeavours.' *Sat habeo:* 'I am satisfied.' *Optĭmè:* 'most opportunely.'

33. *At tu:* sc. *affers.*

34. *Fugin': fugisne,* 'will you be gone.' *Ego vero:* 'I will indeed.'

Scene II.

1. *Di Boni.* There was a reason for this exclamation among the ancients, since there were gods of an opposite nature, the evil and hurtful passions being consecrated and worshipped as *Dii mali;* e. g. *Pallor, Timor, Impudentia, Infamia, &c.* *Boni quid:* 'what good news.'

5. *Audin':* for *audisne.* *Quærĕre* takes *quem* in the preceding verse as the accusative before it, and depends on *credo.*

6. *Intendam: iter* or *gressum* is here understood. *Cessas allŏqui:* 'why do you not speak to him.'

7. *Qui me:* sc. *vocat.*

8. *Ambo:* sc. *adestis.* *Volo:* sc. *allŏqui.*

10. *Tu:* sc. *timeas.*

11. *Nuptiæ:* sc. *parantur.*

12. *Id—ducas:* 'you, Pamphilus, are afraid, that you will be forced to marry her; but you, Charinus, that you will not be permitted to have her.'—*Ut* for *ne non.* See Gram. R. LX, Obs. 7, where this place is quoted.

13. *Me vide:* 'mark me, believe me.'

14. *Quàm primùm:* 'immediately, as soon as possible.'

20. *Nusquam:* 'I can see you nowhere.' *Hujus:* *Charini servum.*

21. *Rogo:* 'I inquire for you.' *Negat vidisse:* 'he says that he has not seen you.' The brevity and spirit of this narration, are highly praised by Donatus, and other commentators.

23. *Ipse,* refers to Simo.

24. *Non cohærent:* 'these things do not agree.' *Me:* sc. *confĕro.* *Ad Chremem:* 'to the house of Chremes.'

25. *Sŏlitūdo ante ostium.* Terence has not put this remark into the mouth of Davus without foundation. The house of the bride was always full, and before the street door were musicians, and those who waited to accompany the bride.

27. *Matrŏnam nullam.* Married women, neighbors, and relations, with the title of *Pronŭbæ,* attended the bride. The friend and attendant of the bridegroom was called *Auspex.*

28. *Ornāti—tumulti:* ancient genatives according to the second declension, instead of *ornatûs* and *tumultûs.* On occasion of a wedding, the doors were ornamented with garlands of flowers and leaves.

29. *Magnum signum:* sc. *nuptias non parari:* 'it is a strong proof, that no marriage is in preparation.'

32. *Obolo:* sc. *emptos.* The *obolus* was a small Grecian coin, worth two cents and four mills of our money.

33. *Nullus:* for *nullo modo* or *non.* *At nullus quidem:* 'by no means.'

34. *Huic:* *Pamphilo.* *Illam:* *Philumenam.* *Dat:* sc. *Chremes.* *Ridiculum caput:* 'preposterous fellow.'

36. *Ambis.* After this word, *nihil efficies*, or some similar phrase must be supplied. The style of Terence, like that of comedies in all languages, and like the conversation of real life, which they imitate, is extremely elliptical. If in these notes, I shall succeed in filling up properly these numerous, and to the young scholar, embarrassing ellipses, I shall have rendered nearly all the assistance necessary to a full understanding of this otherwise easy and delightful writer.

Scene III.

1. *Vult.* Supply *facere.* *Cur simulat:* 'what does he mean by this pretence of a marriage.'

2. *Id:* sc. *propter.*

3. *Neque id injuriâ:* 'and justly too.' *Neque* videatur facere *id injuriâ.*

4. *Ut sese habeat:* 'how it may be.' These words seem unnecessary, as their sense is implied in *animum.* The whole phrase, *Tuum, ut sese habeat, animum,* may be rendered, 'the bias of your mind, or your inclination.'

5. *Ibi:* 'then.' This word, which has commonly reference to place only, is often used in Terence as an adverb of time.

6. *Illæ turbæ fient:* 'those disturbances will happen'—that storm of passion; that is, your father will then have a specious pretence for quarrelling with you outright. *Quidvis patiar:* 'I will suffer any thing rather than give up Glycerium.'

7. *Difficile est:* 'it is difficult to resist him.' *Sola—mulier:* 'a lone, unprotected woman.' *Dictum ac factum:* 'no sooner said than done.' In Greek, ἅμα ἔπος, ἅμα ἔργον. In French, *aussitot dit, aussitot fait.*

12. *Illâ:* *Glycerio.* *Huc:* equivalent to *huic.* *Ut ab illâ excludar, huc concludar:* 'that I must be separated from Glycerium, and obliged to marry Philumena.'

15. *Hic:* used perhaps for *tunc*, as an adverb of time.

17. *Omni:* for *ullo.*

18. *Nec tu eâ causâ minueris hæc quæ facis:* 'you need not change your conduct.'

20. *Velle:* te *velle* facere quæ voluerit. *Ut cum:* 'so that, although.'

21. *Æquo animo:* 'with equanimity.' *Negligentem:* sc. *Simonem.*

22. *Aliam:* 'another wife.' *Otiosus:* 'at leisure.'

23. *Vide quò me inducas:* 'take care where you lead me.' *Quin taces:* 'will you not be silent, will you not leave off objecting.'

Scene IV.

1. *Reviso:* 'I return to see.' *Captent:* this verb has the form of a frequentative, but the signification of a desiderative. It means

not what plans they *are frequently forming*, but what they *are desirous of forming*. *Prendo, dormito, ostento*, and *munito*, says Turnebus, have a similar use.

5. *Quâ, differat te*: 'by which he may disconcert you.' *Apud te ut sies*: 'to be master of yourself.'

Scene V.

1. *Relictis rebus*: 'laying business aside.'

3. *Propterea*: this word, though an adverb, seems to be used here like *propter*, governing *id* in the accusative. Otherwise one of these words is superfluous; and examples of the union of words nearly or quite synonymous, are common in this author: as *etiam quoque*, *nunc jam*, &c. *Hunc*: refers to Simo. This word was supposed to refer to Pamphilus; but as he had not left the stage since Byrrhia was last upon it, the idea of *following* him thither presented an absurdity. Hence Bentley and others thought the line spurious. But, as Colman has remarked, Simo is represented returning along the street to his own house, and if we suppose Byrrhia following him, till he discovers Pamphilus, the sense is perfectly clear.

4. *Adeò præstò*: 'very opportunely.' *Hoc agam*: 'I will attend to this business,' that is, *observābo Pamphilum*.

5. *Utrumque*: *Pamphilum et Davum*. *Serva*: 'mind what I have told you.'

6. *Quasi de improviso*: 'as if not aware of his presence.'

7. *Probè*: sc. *respondisti*: 'you answered finely.'

9. *Tibi*: 'to obey you.'

10. *Obmutuit*: 'he is struck dumb by your unexpected answer.'

11. *Cum gratiâ*: 'with a good grace.'

12. *Sum verus*: 'did I not tell you truly.' *Uxore excidit*: 'is disappointed in his hope of marrying Philumena.'

17. *Renuntiābo*: 'I will go and carry the news.' *Malo*: 'evil tidings.' *Malum*: 'ill treatment.'

Scene VI.

1. *Hic*: *Simo*.

3. *Æquè quidquam nunc quidem*: 'nothing at all.' The construction is, narro nihil *quidem quidquam nunc æquè* atque antea.

5. *Malè habet*: 'vexes.'

6. *Potin' es*: 'can you;' for *potisne es*, or in the more common usage of the Roman writers, *potesne*.

7. *Hujusce hospitæ consuetudinem*: 'his attachment to this stranger Glycerium.'

9. *Nihil hercle*: 'not at all.' *Si adeò*: 'if so—if he is in any degree disappointed.'

12. *Tibi geret morem*: 'he will comply with your wishes.' *Fortem*: 'well-bred, discreet.'

14. *Subtristis*: 'rather dejected.' *Sub* in composition often diminishes.

15. *Sed est, quòd succenseat tibi*: 'but he has reason to complain of you.'

17. *Nimium parcè facere sumptum*: 'that you are too sparing of expense.'

18. *Drachmis—decem*: $1,43. A *drachma* was worth 14 cents and 3 mills of our money.

21. *Quod dicendum hìc siet*: 'what may be said here with propriety,—if I might be allowed to give an opinion.' *Hìc*: i. e. *inter nos*, 'between ourselves.'

22. *Tu quoque*: sc. *agis*.

23. *Vidĕro*: as Simo ends this line, Davus goes out. The two following lines are spoken by Simo alone.

24. *Quidnam hoc rei est*: 'what does this mean.'

25. *Illic*: for *ille, Davus*. *Huic rei caput*: 'the contriver and instigator of it.' This answers very nearly to the English idiomatic phrase, 'he is at the head of that affair.'

ACT III.—Scene I.

1. *In portu navigo*: 'I sail in the harbor, I have arrived at the end of my voyage,' a figurative expression, signifying 'my anxieties for my son are now at an end.' These words properly belong to a scene which is here omitted for its indelicacy. *Maximum*: 'of most consequence.'

2. *Chremem*: *Chremes* has in the genitive *Chremis* or *Chremĕtis*, hence in the accusative *Chremem* or *Chremĕtem*.

6. *Cogere*: sc. *facere*, by which *quod* is governed in the accusative.

7. *Ipsum*: *Chremem*.

Scene II.

1. *Jubeo Chremĕtem*: sc. *salvere*. *Jubeo* is here equivalent to *volo*. This was a form of salutation answering almost exactly to 'I hope to see you well.'

3. *Viso*: 'I come to see.'

4. *Paucis*: sc. *verbis*. *Te velim*: sc. *facere*.

6. *Per* in adjurations is usually separated from its accusative by the intervention of the nominative, as in Virgil, Æn. 4, 314.

Mene fugis? Per ego has lacrymas dextramque tuam, &c.

7. *A parvis*: sc. *nobis*: 'with our childhood.'
9. *Cujus—servandi*: 'for preserving whom.'
10. *Atque ita*, &c. Construction, *atque ita, ut nuptiæ fiant, quæ fuĕrant futuræ*: 'and in such a manner, that the marriage, which was to have been, may still take place.'
13. *Quum dabam*: 'when I promised her.'
14. *Si in rem est utrique*: 'if it is for our mutual advantage.' *Ut fiant*: sc. *nuptiæ*. *Arcessi jube*: sc. *eam*.
16. *In commune*: 'for their common advantage.'
17. *Tua*: sc. *filia*.
18. *Ita*: 'on this condition.' *Ităque*: equivalent to *et sic*, or *ita et*, and not the compound *itaque*, *therefore*.
20. *Iræ sunt*: 'there is a quarrel.' *Audio*: 'I hear but do not believe.'
21. *Avelli*: Pamphilum *posse avelli* a Glycerio. *Fabulæ*: 'idle tales.'
24. *Antè eamus*: 'anticipate them—endeavor to prevent a return of their affection.' *Dum tempus datur*: 'now when an opportunity is offered.'
35. *Huc*: 'to this point.'
36. *Discessio*: 'a divorce.'
37. *Si immutātur*: 'if he is changed—if he reforms.'
40. *Quid isthuc*: words of concession and assent, 'well.' *Si—utĭle*: 'if you are so thoroughly convinced that it is expedient.'
41. *Claudier*: *claudi*.
42. *Te semper maxŭmi fēci*: 'I have always regarded you very highly. See Gram. R. XXIV.
44. *Davus*—in some editions *Davos*. In the more ancient Latin, and that in use among the comic writers, *o* occurs in a great number of words for *u*, as *Davos* for *Davus*, and *Davom* for *Davum*. The source of this orthography may be traced back to the Æolic dialect of the Greek language, from which much of the Latin is derived. The terminations of that language in ος and ον were not changed at once into *us* and *um*, but remained for ages with the simple change of the final ν into *m*.
47. *Adeò*: for *quoque*.
48. *Eccum*: for *ecce eum*, as *ellum* for *ecce illum*.

Scene III.

2. *Arcessĭtur*: sc. *Philumĕna*. *Advespĕrascit*: 'it is near evening.' The bride was led to the house of her husband in the evening by the light of torches. Hence the *nuptial torch*.
11. *Hic fit mihi obviam*: 'Chremes meets me.'

Scene IV.

1. *Ego verò solus*: sc. *effeci*. Davus repeats these words in anger at the unfavorable turn of his plot. *Solus*: I alone, for Pamphilus

had no wish to marry Philumena. *Lenire*: 'to reform.' *Porro*; 'for the future.'

4. *Mirum*. The ellipsis here may be filled up thus: *mirum est, si est alibi ni domi*. 'It would be strange, if he were not at home.'

Scene V.

1. *Nullus sum*: 'I am nobody—I am annihilated;' hence, 'I am undone.'

4. *Hôc*: *Simone*.

7. *Aliquid*: sc. *præcipitium*. But this word is perhaps implied in *præcipitem*, and they certainly could not both be used so near each other in the same sentence.

Scene VI.

1. *Scelus*: for *scelestus*, the abstract for the concrete. *Illic*: for *ille*.

2. *Nulli*: for *nullius*. *Nullus*, *solus*, &c. were anciently declined like *bonus*,

3. *Me*: sc. *oportuit*.

4. *Pretium ob stultitiam fero*: 'I suffer the just reward of my folly.'

6. *Quid me*: sc. *de*. *Atque id ago sedùlò*: 'and yet I am anxiously considering what can be done.'

12. *Nempe ut modò*: 'yes, just as you have lately done.'

17. *Spatium*: sc. *temporis*: 'time.' This is analagous to our use of the word *space*; as for instance, 'space for repentance,' meaning *time* or *opportunity*. *Ut de te sumam supplicium*: 'to punish you.'

ACT IV.—Scene I.

2. *Vecordia*: 'malice.'

6. *Modo*: 'at first.'

9. *Timent*: 'they feel some reluctance in refusing.' *Res*: 'circumstances.'

11. *Cur meam tibi*: *cur* dem *meam* rem *tibi*. *Quis mihi es*: 'what are you to me—what have I to dô with you.'

12. *Proximus sum egŏmet mihi*: 'I am the nearest to myself—I must provide for myself first.'

14. *Non verentur*: 'they are not ashamed of their conduct.'

15. *Eum: Pamphilum.*
16. *Ingĕram mala multa:* 'shall I load him with reproaches.' *Nihil promovĕris:* 'you will gain nothing.'
17. *Anĭmo morem gessĕro:* 'I shall gratify my resentment.'
19. *Causa:* 'a pretence.' *Solvisti fidem:* 'you have broken your promise.'
20. *Quid tandem:* 'what do you mean by *at length*'—referring to what Charinus has said in the preceding line. *Me ducere—postulas:* 'you seek to deceive me.'
21. *Complacĭta est:* sc. *Philumena.*
22. *Tuum animum ex anĭmo spectāvi meo:* 'judged your disposition by my own.'
23. *Falsus es:* 'you have been deceived—you mistake me.'
24. *Me lactâsses amantem et—producĕres:* 'you encouraged me in my love and led me on.'
25. *Habeas:* sc. *tibi Philumĕnam.*
28. *Dicas:* for *dicĕres.*
29. *Scio:* this is spoken in irony.
31. *Immo etiam.* 'nay more.' *Quò tu minus scis;* 'to show you, how little you understand.'
34. *Mane:* 'wait patiently.'
39. *Davus omnia:* sc. *omnĭno turbāvit:* 'Davus is the cause of all this confusion.'
41. *Qui auscultaverim:* 'because I listened to him.'
42. *Factum—est:* sc. *a te.*
43. *Duint:* an archaism for *dent.*
47. *Hâc &c.* Res *hâc* ratione *non successit.*
50. *Immo etiam:* 'by no means.'
55. *Præter spem:* 'contrary to my expectation.'
57. *Face:* an archaism; the regular form for *fac.* *Me missum face:* 'dismiss me—dispense with my services.'
59. *Hac tibi inventum dabo:* 'I will give you a proof of my inventive faculties.

Scene II.

2. *Jubeam arcessi:* sc. *Philumenam.*
4. *Servabo:* 'I will watch.'
5. *Ubi ubi:* equivalent to *ubicunque:* 'wherever.' *Inventum tibi curabo:* 'I will take care to have him found.'
11. *Arcessor:* supply the ellipsis thus, *arcessor* a Glycerio, *quòd* illa *sensit.*
12. *Quibus:* sc. *a.* *Hic: Davus.*
13. This line is ironical.
14. *Res:* 'the cause.'
17. *Contigit:* illa mihi *contigit:* 'she has fallen to my lot—I won her—my wishes were fulfilled.'
19. *Atque* is used after a comparative in the sense of *quàm.*

20. *Ne—per me stetisse:* 'that it was not my fault.'

22. *In proclivi:* 'easy.'

23. *Quis videor:* sc. *tibi nunc esse:* 'what do you think of me now.' *Atque:* 'as.'

26. *Ut repudium renunciem:* 'to announce to him the breaking off of the marriage-contract.'

Scene III.

2. *Vos hinc amolimini:* 'depart hence.'

3. *Hæc bene vertat Deus:* 'may God cause this affair to turn out well.'

Scene IV.

2. *Nihilne esse proprium cuiquam:* 'have we then no lasting possession?—*Proprium* signifies not only *one's own,* but also what is *perpetual* and *stable.* The infinitive *esse* here depends on some verb understood; as *expectēmus* or *sperēmus*—*Fidem:* sc. *implōro. Fidem* for *opem.*

5. *Hic:* 'in this distress.' *Illic:* 'in the love of Pamphilus.'

Scene V.

2. *Rediērunt bŏna:* that is supposing Chrysis to have died without a will; in which case the nearest relative was heir at law, as Patrick has remarked.

3. *Video:* sc. *mulierem.*

4. *Sobrinus:* 'the cousin.' *Sobrini* according to Donatus are sons of *consobrini—filii consobrinorum.* Others suppose this word means the sons of two sisters.

6. *Itan' Chrysis:* 'Is Chrysis so, that is, is she dead.' "This manner of expression," says Patrick, "avoiding the direct mention of a shocking circumstance, and softening it as far as possible, carries in it a great deal of tenderness."

7. *Vos:* sc. *agĭtis. Quo pacto:* sc. *vivĭtis, Satin' rectè:* 'pretty well.'

9. *Quid Glycerium:* sc. *agit:* 'how is Glycerium.'

10. *Utinam:* 'no: I wish she had.' *Haud auspicātò:* 'under unlucky auspices.'

11. *Si id scissem:* 'if I had known this'—that Glycerium had not discovered her parents; for as she is thought to be the sister of Chrysis, she succeeds to her property. *Tetulissem:* for *tulissem,* like the Greek reduplicative augment. Some editions have *retulissem,* which is an inferior reading, since it would naturally signify,

to return to the place from whence one had set out, which was not the case with Crito.

12. *Hæc: Glycerium.* *Hujus: Chrysidis.*

17. *Clamitent*: 'people would exclaim;' that is, if I brought an action to recover the property of Chrysis.

18. *Sycophantam*: 'a knave, an impostor:' from φαίνω, to discover, and σῦκον a fig. The Athenians had a law forbidding the exportation of figs. This gave occasion to secret informations, accusing people who were often innocent. These accusers were said συκοφαντεῖν. Hence any false and insidious calumniator, flatterer, accuser, or impostor was called *a sycophant*.

20. *Antiquum obtines*: 'you preserve the good old character.'

21. *Maximè*: 'willingly.'

ACT V.—Scene I.

3. *Illusi vitam filiæ*: 'I have hazarded my daughter's life. *Illudĕre*, besides its common meaning sometimes signifies *per ludum nocēre*, to injure through sport or carelessness. See Virgil, Geo. 2, 374 and 375. Also 1, 181, and Æn. 2, 64.

4. *Quàm maximè*: 'most earnestly.'

5. *Ut—comprŏbes*: 'to confirm.'

6. *Præ studio*: 'through your eagerness.' *Dum*: 'in order that.'

7. *Neque modum benignitatis*: 'you fix no limits to my compliance.'

8. *Remittas*: 'you would cease.' *Injuriis*: 'with injurious requests.'

10. *Abhorrenti*: 'averse.'

11. *Seditionem*: a continued series of disagreement and quarrels, which will probably end in divorce. *Incertas nuptias*: 'a union of uncertain continuance.'

13. *Tetulit*: the ancient perfect for *tulit*. *Dum res tetulit*: 'while circumstances permitted.' *Feras*. 'you must bear the disappointment—you must submit.'

14. *Nos missos face*: 'excuse me.' *Nos* is here used for *me*, as it often was among the Romans in conversation and in epistolary correspondence.

Scene II.

1. *Impĕro*: sc. *omnes*. Spoken in exultation.

2. *Hospitis*: *Critōnis*.

3. *Scelus:* for *scelestus.*

4. *In vado:* 'in safety;' *vada,* are fords or shallows in a river, where there is no danger in passing. Hence this expression became a proverb to signify out of danger. It has the same general sense, as *In portu navigo.* *Cesso allŏqui:* 'why do I delay to address him—why do I not speak to him.'

5. *O salve, bone vir:* these words are spoken in a sneering, ironical tone.

7. *Arcesse:* sc. *Philumenam.* *Bene sanè:* this again is ironical.

8. *Isthic:* 'there'—in the house of Glycerium. *Mihin':* Davus, having no excuse ready, answers stammering and in disorder.

10. *Cum tuo gnato:* Davus continues to evade the question by fixing the attention of Simo on his son.

12. *Illum:* sc. *ibi facĕre.*

13. *Indignum—facĭnus:* 'a strange account.' *Faxo—audias:* I will cause you to hear—you shall hear.'

14. *Ellum:* for *ecce illum,* in Glycerium's house.

15. *Quantivis pretii:* 'a man of some consequence.'

16. *Tristis:* 'grave.' *Fidĕs:* 'good faith.'

Scene III.

2. *Sublimem hunc intrò rape quantùm potes:* 'take him up and carry him in, as quick as you can.'

5. *Ego jam te commŏtum reddam:* 'I will soon put you in a state of agitation—I will have you whipped.' *Tamen etsi:* 'even if.' *Tamen:* 'even so.'

6. *Quadrupĕdem constringĭto:* 'bind him hand and foot.' In this manner criminals were bound among the Athenians.

Scene IV.

2. *Quid perĭcli:* equivalent to *quàm periculōsum.*

3. *Illi:* *Pamphilo.*

4. *Pietatem:* sc. *spectem:* 'behold the filial piety—the affection.' Ironical.

6. *Ecquid te pudet:* 'are you not ashamed.'

7. *Quis me vult:* 'who wishes to see me—who calls.' *Omnium:* sc. *deterrĭme.*

8. *Mitte malè loqui:* 'cease railing.'

9. *Gravius:* supply *justo* or *merĭto:* 'too severe.'

14. *Impotenti:* 'unable to control his passions.' *Præter:* 'against.'

15. *Legem:* a law of the Athenians, that no citizen should marry a stranger.

17. *Sensti:* for *sensisti.*

18. *Induxti*: for *induxisti.*
22. *Solicito*: 'afflict.'
24. *Valeat*: 'let him leave me.'
27. *Adducti*: 'false witnesses have been suborned.'
28. *Licetne*: sc. *loqui.*
30. *Dicat sine*: 'let him speak.'
33. *Hanc—amittere*: 'to part with Glycerium.'
34. *Allegatum*: 'suborned.'
38. *Supplicii*: if this word be understood to mean *punishment*, it may refer to the uneasiness inflicted on Pamphilus by Simo's accusation. If it mean *supplication*, it will refer to his humble entreaty of his father. Thus, the sense of this passage may be 'a little punishment is all a father can find in his heart to inflict on his son,' or 'a little entreaty is sufficient to change the designs of a father towards his son.'

Scene V.

1. *Mitte orare*: 'cease entreating me to convince your father, that Glycerium is a citizen of Athens,' *Una harum quævis causa*: 'either of these three causes.'
4. *Quid tu*: sc. *venis. Insŏlens*: 'unaccustomed to frequent Athens.' *Evenit*: 'it has so happened.'
5. *Hic*: sc. *est*: 'it is.' *Hinc*: 'from Athens.'
6. *Parātus*: 'prepared to deceive me with a fictitious story.'
8. *Imperitos rerum*: 'unacquainted with the world.'
9. *Lactas*: 'you soothe.'
10. *Metuo ut substet hospes*: 'I fear the stranger will not sustain this.'
12. *Attemperātè*: 'at such a convenient time.'
14. *Habeo pro illâ re, illum quod moneam probè*: 'I have the means of informing him about this affair.' *Illum*: referring to *patrem*.
15. *Sic—est hic*: *mitte*: 'this is his way: do not mind him.' *Videat qui siet*: 'let him consider who he himself may be—let him look to the defects of his own character.'
17. *Egó isthæc moveo*: 'do I excite these disturbances.' *Æquo animo*: 'patiently,' i. e. without railing at me.
19. *Navi fractâ*: 'having suffered shipwreck.'
20. *Isthæc*: *Glycerium. Applicat—se*: 'applies for assistance.'
21. *Sine*: sc. *eum loqui*: 'let him go on.'
22. *Obturbat*: sc. *sermōnem meum*: 'does he interrupt my story—will he not cease interrupting me.'
24. *Nomen tam citò tibi*: sc. *vis edi*: 'do you wish the name to be told you so suddenly.'
26. *Rhamnusium*: an adjective from Rhamnus, the name of a maritime town in Attica, Patrick says, that several wealthy Athenians had country seats near that place.

28. *Quid eam tum: quid tum aiebat eam esse*: literally, 'what did he then say that she was,' that is, 'whose child did he call her.'

31. *Persequens*: 'following.'

33. *Quid illo sit factum*: 'what may have happened to him—what became of my brother.' *Vix sum apud me*; equivalent to *vix mentis compos sum*: 'I am scarcely myself; I am almost beside himself.'

35. *Multimodis*: 'by many proofs.' *Tuam*; sc. *filiam*; Simo is here addressing Chremes.

36. *Malè habet*: 'disturbs.'

37. *Religionem*: 'scrupulousness, excessive and superstitious caution.' *Nodum in scirpo quæris*: 'you seek a knot in a bulrush where there are none'—'you make difficulties in a plain case;' a proverb.

38. *Nomen non convĕnit*: 'the name Glycerium does not agree with that of my daughter.'

41. *Patiar*: what Pamphilus says preceding this word was probably intended to be spoken *aside*.

44. *Jamdūdum*: 'already.' *In gratiam*: 'into favor with you;' that is, has restored you to my good graces.

45. *Causa optima est*: 'there is the best reason for it;' for giving Glycerium to you.

46. *Nempe*: 'certainly my father will make no objection.' *Id scilicet*: supply *sit*: 'be it so.'

47. *Talenta*. With regard to the value of the talent, the authorities very much differ. The following table is reduced from one of Cooke's.

The Obŏlus was in value,	$0	024
' Drachma,	0	143
' Mina	14	35
' Talent,	861	11

Ten talents, according to this computation, amount to $8611, a good portion in a country where the means of living were cheap, as in Athens. *Eho mĕcum*: 'come with me.' *Crito*. Crito is called by Donatus, *persōna in catastrŏphen machināta*, 'a character formed to bring about a catastrophe.'

50. *Magis ex sese*: 'that concerns him more nearly.'

51. *Non rectè vinctus est. Si. Haud ita jussi*. Here is a pun upon the word *rectè*, which may mean *rightly*, that is, *with justice*, or *well*; that is, *safely*. The former is the sense in which Pamphilus uses it, and the latter the one in which Simo chooses to understand him. 'He was not bound *well*. Si. I ordered him to be.'

Scene VI.

4. *Propriæ*: 'lasting, unalterable.'
6. *Mihi—dari*: 'to present himself to me.'
8. *Mea—gavisūrum gaudia*: sc. *esse*: 'will participate in my joy.' Gram. R. xviii. Obs. 1.

Scene VII.

6. *Pater*: 'her father.'
12. *Memini*; 'I will bear it in mind.'
15. *Ne*, &c. The two last lines are addressed to the audience. *Despondebitur*: 'the marriage will be concluded—the ceremony will take place.'

VERSIFICATION OF THE ANDRIAN.

The measure used by Terence and the other Roman writers of comedy is the *Iambic*. This kind of verses takes its name from the *Iambus*, which in pure *Iambics* was the only foot employed. In mixed Iambic verse, the following feet are admissible:

Iambus, one short and one long,	as	*ămā.*
Spondee, two long	"	*fūndūnt.*
Tribrach, three short,	"	*făcĕrĕ.*
Dactyl, one long and two short,	"	*cōrpŏră.*
Anapæst, two short and one long,	"	*căpĭūnt.*
Proceleusmaticus, four short,	"	*ăbĭĭtĕ.*

The number of feet in a verse is generally six, and the verse is then called *Iambic Trimĕter*; but it is frequently eight, and then receives the name of *Iambic Tetramĕter* or *Octonarius*. The *Dimĕter*, a verse of four feet, and the *Monomĕter* of two, are sometimes found.

Scale of mixed Trimeter Iambic verse, adapted to the comedies of Terence.

Feet.

	1st.	2d.	3d.	4th.	5th.	6th
1	⏑ —	⏑ —	⏑ —	⏑ —	⏑ —	⏑ —
2	⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ —
3	— —	— —	— —	— —	— —	⏑ —
4	⏑ ⏑ —	⏑ ⏑ —	⏑ ⏑ —	⏑ ⏑ —	⏑ ⏑ —	⏑ —
5	— ⏑ ⏑	— ⏑ ⏑	— ⏑ ⏑	— ⏑ ⏑	— ⏑ ⏑	⏑ —
6	⏑ ⏑ ⏑ ⏑					⏑ —

By this scale it will be seen that an Iambic verse *must* have an Iambus in the *last* place, but many have an Iambus, a Tribrach, a Spondee, an Anapæst, or a Dactyl in any other place; and may have a Procleusmaticus in the first only. But a verse does not generally consist of one kind of feet only in the five first places. They are usually mixed, as in the fourth verse of the first act.

Quōd tĭbĭ | mĕ' ārs || ēffĭcĕ | r' hōc pōs || sĭt ām | plĭus.

The following is an example of *Iambic Tetramĕter*.

Mīrā | băr hōc || sī sīc | ăbī || rĕt ĕt hĕ | rī sēm || pĕr lēn | ĭtās.

The next verse is Iambic Dimĕter.

Vĕrē | băr quōr || s' ēvād | ĕret.

In the examples given here, every other foot is separated by double lines, because the ancients were accustomed in reading verses of this kind, to make a slight pause at the completion of two feet. From this practice arose the names Dimeter, a measure of two pauses; Trimeter of three pauses; and Tetrameter of four.

ACT I.—Scene I.

1. Vōs īst | hæc īn || tr' aū fĕr | t' ăbī || tĕ Sō | sĭa
2. ădēs | dūm paū || cīs tē | vŏlō || Dīctūm | pŭtā
3. Nēmp' ūt | cūrēn || tūr rēc | t' hæc īm || m' ălĭūd | Quĭd ēst.
4. Quōd tĭbĭ | mĕ' ārs || ēffĭcĕ | r' hōc pōs || sĭt ām | plĭus
5. Nĭhĭl īs | thāc ŏpŭs || ēst ārt' | ăd hānc || rēm quām | părō
6. Sĕd ĭīs | quās sēm || pĕr īn | t' īntēl || lēxī | sĭtās.
7. Fĭd' ēt | tăcĭtūr || nĭtā | t' ēxpēc || t' o quĭd | vĕlis
8. ĕgŏ pōst | quām t' ē || m' ā pār | vŭl' ūt || sēmpēr | tĭbi.
9. ăpūd | mē jūs || t' ēt clē | mēns fŭĕ || rīt sēr | vĭtus
10. Scīs fē | c' ē sēr || v' ŭt ēs | sēs lī || bērtūs | mĭhi
11. Prŏptĕrĕ | ā quōd || sērviē | bās lī || bĕrāl | ĭter

Ie in *serviebas* forms a single syllable by *synæresis*, and is pronounced *je*, or *ye*. It must be remembered that *i* and *j* were originally the same letter, and they are often interchanged in Latin books printed on the continent of Europe, as *Maja* for *Maia*. It is also probable that the Romans always pronounced this letter, when it preceded a vowel, like our *y*, as do the Germans at this day.

23. Cōgnōs | cēs ĕt || quĭd făcĕr' | ĭn hāc || rĕ tē | vĕlĭm
25. Lībĕrĭ | ŭs 'ĭ' ēn || dī fuīt | pŏtēs || tās n' ăn | tĕă.
Erasmus says of this verse, *nisi elidas* v *in* vivendi, *carmen non constat: et* fuit *monosyllabum est*. This seems indeed a forced method of removing the difficulty, but I perceive no better one. Otherwise the *us* in *liberius* will be long by position, the *i* in *vivendi* long, and we shall have too many feet. If *v* be removed, it is made short because one vowel before another is short. *Fuit* may be pronounced *fuit*; instances like this last often occur even in the more regular forms of Hexameter verse.
108. Pr' ūxō | r' hăbē || r' hānc pĕrĕ | grīn' ĕg' īl' || ūd sĕd | ŭlō.
—One of the *l's* in *illud* suffers elision.
124. Sĕd quĭd ŏ | pū' 'st vĕr || bīs sīn | ēvĕnĭ || āt quŏd | vŏlō.

Scene II.

3. Fūtū | rās ēs || s'aūdī | vīt s'd īp || s' ēxīt | fŏras.
Many small words of frequent occurrence seem capable of a similar contraction to that in *sed* by removing one of their vowels.

Scene III.

1. Mīrā | băr hōc || sī sīc | ăbī || rĕt ĕt hĕ | rī sēm || pĕr lēn | ĭtās.
Iambic tetrameter, with a tribrach in the fifth place.
2. Vĕrē | băr quōr || s' ēvăd | ĕret. Iambic dimeter.
4. Nūnquām | cuīquām || nōstrūm | vĕrbūm || fēcĭt | nĕquĕ ĭd || ægrē | tŭlit. The *e* in *neque* is preserved from elision.
8. Nĕ ēs | sēt spătĭ || ūm cōg | ĭtān || d' ăd dīs | tūr băn || dās nūp | tĭās. Iambic tetrameter. The *e* in *ne* preserved from elision.

Scene IV.

5. s īllūm | rĕlīn || qu' *ējūs* vī | tæ tĭmĕ || o sīn | ŏpĭtŭ || lŏr *hujūs* | mĭnās. Iambic tetrameter. *Ejus* and *hujus* are here monosyllables.
9. Quo jū | rĕ quā || qu' īnjū | rĭā || præcĭpĭ | t' īnpīs || trīnūm | dăbit. *Me* is redundant in this verse; and it cannot be scanned if that word be retained.
16. Sĕd Mȳ | sĭs ăb ĕ' || ēgrĕdĭ | tūr ăt ĕ || g' hīnc m' ăd | fŏr' ut.

Scene VI.

2. Quĭd ĭl | lŭd ēst. A monomĕter or verse of two feet only.
6. Mĭsĕrām | mē quŏd || vĕrb' aū | dĭo. A dimeter.

8. Ĭtăn' ōb | stĭnă || t' ŏpĕram | dăt ūt || m' ā. Glycĕ | rĭō || mĭsĕr' āb | străhat. The ninth verse is a dimeter.

11. Prōh Dĕ | ūm ăt || qu' hŏmĭnūm | fĭdēm. A dimeter, with the first foot a trochee, and *um* in the second preserved from elision.

18. Tāntăm | nĕ rēm || tăm nĕg | lĭgēn || tĕr ăgĕ | rĕ præ || tĕrĭēns | mŏdo.

23. Quōd s' ĕgŏ | rēscīs || *sĕm* īd | *priŭs* quīd || făcĕrēm | sī quīs || nūnc mē | rŏget. In the third foot the *m* is not cut off, as it usually is before a vowel by Ecthlipsis. In the fourth, *prius* is pronounced in one syllable, *prus* or *pryus*, by Synærĕsis.

24. ălĭquīd | făcĕrēm || ūt hōc | nē făcĕ || rēm sēd | nūnc quīd || prīm' ĕx | ĕquar.

If the *m* be cut off in *facerem* it is perhaps to be divided thus, ălĭquīd | făcĕr' ūt || hōc nē | făcĕrēm || sēd nūnc | quīd prī || mūm ēx | ĕquar.

26. ămōr | mĭsĕrĭ || cōrdĭă | hūjūs || nūptĭ | ārūm || sōlĭcĭ | tūdo. Trochaic tetrameter, with the penult long.

27. Tūm *pătrĭ'* | pŭdōr || quī mē | tăm lē || nī păs | sūs ēst || ănĭm' ūs | qu' ădhūc.

The custom of the older poets was not to pronounce the final *s* in many cases, unless the next word began with a vowel. If the *s* be not regarded in *patris*, the *i* will not be long by *position*, but remain as here marked.

55. Pēr *twām* | fĭdēm || pēr qu' hū | jūs sōl || ĭtū | dĭnēm.

Tuam is contracted by synæresis into a single syllable, and may be pronounced *twam*.

60. Bŏnă nōs | tr' hæc tĭbĭ || pērmīt | t' ēt *twæ* || māndō | *fĭdeī*.

Tuæ and *dei* in *fidei* are here monosyllables.

ACT II.—Scene I.

4. Ĭtă pōst | qu' ădēmp || tă spēs | ēst lās || sūs cū | ră cōn || fēctūs | stŭpet.

18. Sĕd īst | hūc quīd || n' ēst hŏdĭ' | ūxō || rēm dū | cĭs ăĭ || ūnt Pām | phĭle.

26. Prōfĕr | dūm prŏlĭ || cĭscŏr ă | lĭquō || nē vĭdĕ | *ām* aū || dĭ nūnc | *ĭām*.

It may be necessary here to remind the scholar that *i* and *j* were originally the same letter. The poet, therefore, might make a dissyllable of *jam*, as in this instance, without any violation of propriety.

34. Nĭs' ĕă | quæ nĭhĭl || ŏpūs | sūnt scī || rĕ fūgīn' | hīnc ĕgŏ || vēr' āc | lŭbēns.

Scene II.

1. Dī bŏ | nī bŏ || nī quĭd | pōrto || sĕd *ŭbi* | īnvĕnĭ || ăm Păm | phĭlŭm.

A Trochaic Tetrameter verse. *I* in *ubi* preserved from elision. As *i* in this word is common, the foot to which it belongs may be either a Tribrach or an Anapæst.

22. Rĕdĕun | t' īntĕrĕ' || ĕx īp | să rē || mĭh' īn | cĭdĭt || *sŭspī* | cĭ' hĕm.

I in the antepenult of *suspicio* lengthened. Otherwise the final *o* may be preserved from elision, making the two last feet thus, *sŭspĭcĭ* | *o hĕm.*

Scene III.

1. Quĭd ĭgĭ | tŭr sĭbĭ || vŭlt pă | tĕr cŭr || sĭmŭlăt | ĕgō || dīcăm | tĭbi.

The third foot a Trochee.

10. Two syllables are wanting in this line. Perhaps the word *Dave* was originally written after *faciam.*

17. In dividing this verse *omni* is superfluous.

23. *Vĭdĕ* in this line forms a pyrrhichius.

Scene IV.

1. Rĕvī | so quĭd ă || gănt aŭt | quĭd căp || tĕnt cŏn | sĭlī.

Consilii pronuounced *consilî,* by synæresis.

Scene VI.

8. It seems probable, that the words of this verse were transposed by the transcribers, and that it ought to read, Hujusce propter consuetudinem hospitæ. It may then be easily scanned.

14. *Visus est:* pronounced *visŭ' st.*

17. *Ait:* a monosyllable.

20. *Meorum:* here a dissyllable, and pronounced *mōrum.*

ACT III.—SCENE II.

1. Jŭbĕō | Chremē || t' o t' īp | sŭm quæ || rēb' ĕt ĕ | go t' ōp || tăt' ăd | vĕnis.

5. An Iambic Dimeter.

32. Nĕqŭ' ĭl' hānc | pĕrpĕtŭ' || hăbē | rĕ nĕquĕ || mē pēr | pĕti.

One of the *l's* is removed in *illum*, or *i* is made short, though a vowel is commonly long before two consonants by position.

43. This verse has a spondee in the last place, and is called a *scazon.*

The last verse of this scene must be divided in connexion with the first of scene third, and is also a scazon.

SCENE III.

13. Quīdn' aŭ | dĭō || gnāt' ŭt | dĕt ō || ro vīx | quĭd ēx || ōr' ōe | cĭdī.

14. This is also an Octonarius or Tetrameter.

SCENE V.

6. Sĕd ec | c' īpsŭm || vĭdĕ' ōc | cĭdī. A Dimeter.

SCENE VI.

7. Quī sŭm | pōllĭcĭ || tŭs dŭ | cĕrĕ quā || īīdŭ | cĭ' īd || făcĕr' aŭ | dĕam.

ACT IV.—SCENE I.

2. Tāntă vē | cōrdĭ' īn || nātă cuī | qu' ŭt sĭēt.

A Dimeter Creticus, i. e. consisting of four *Cretici*, or feet of three syllables, a long, a short and a long, thus, *gārrĭūnt.*

9. ēt tĭmēnt | ēt tămĕn || rēs cō | gīt dē || nĕgā | re.

The two first feet are the same as in the second verse of this scene. The last syllable must be joined to the following line; such a verse is called a Hypermĕter. But the measure is evidently defective. Another reading instead of *cōgit,* gives *prĕmit.* If this be admitted, the line will be divided thus:

ēt tĭmēnt | ēt tămĕn || rēs prĕmīt | dēnĕgā || r'.

11. This is also a Dimeter Creticus, but the last foot is an Iambus, and the first either has the *u* in *tu* shortened, (See Gram. Figures in Scanning, under Synalœpha) making a Creticus, or is an Iambus thus, Quĭs t' ēs.

14. Trochaic, with a Spondee instead of an Iambus in the last foot, and therefore called a Scazon.

15. Trochaic Tetrameter Catalectic—one syllable wanting.

17. Mūltūm | mŏlēs || jūs cēr | t' eī fūĕ || r' ātq' ănĭ | me mō || rēm gēs | sĕro. *Ei*, a monosyllable.

27. The *i* in *isthuc* is shortened by the elision of one of the consonants, thus *Quĭd ĭ' thuc*.

Scene II.

5. Iambic Tetrameter Catalectic.

7. *I* in *mihi* preserved from Elision, thus,

Mysīs | quĭd ēst || hēm Pām | phĭl' ōp || tĭmē | tē mĭhĭ || ōffērs | quĭd ēst.

Scene V.

1. ĭn hāc | hăbĭtās || sĕ plātĕ | ā dīc || t' ēst Chrȳ | sĭdēm.

6. ĭtān' | Chrȳsĭs hēm || nōs quĭdēm | pōl mĭsĕ || rās pēr | dĭdit.

The second and third feet Cretici.

20. *O* ōp | tĭm' hōs || pēs pōl | Crit' ān || tĭqu' ōb | tĭnēs.

The first word *O* not elided.

ACT V.—Scene I.

1. Sătīs | *jām să* || tīs Sī | mo spēc || tāt' ēr | *gă t' ămĭ* || cĭtĭ' est | mĕa.

A Trochee in the second place, and a Creticus in the fourth.

6. Vĭdĕ *quām* | ĭnī || quūs sīs | præ stūdĭ || o d' ēf | fĭcĭās || ĭd quōd | cŭpis.

In the first foot *m* is preserved from elision.

Scene II.

1. ănĭmo | nūnc *jām* || ōtĭ | ōs' es || s' ĭmpĕ | *ro* hēm || Davūm | tĭbi. Trochaic Tetrameter.

2. ūnd' ē | grĕdĭtūr || mĕo | præsĭdĭ' || ātqu' hōs | pĭtĭs || quĭd *ĭl' ŭd* | măl' ēst.

One of the *ls* is elided in *illud*, making the preceding *i* short, and the foot an anapæst.

17. Quĭdn' ăp | pŏrtās || *nĭl* ĕquĭ | dĕm nĭsĭ || quŏd īl | l' audī || vī dī | cĕre.

Nihil contracted in pronunciation into *nīl*.

18. The first foot a Trochee.

19. If the words *Hem*, *Dromo*, *Dromo*, be prefixed to the first verse of the next scene, they will make an Iambic Tetrameter.

Scene V.

1. Mītt' ō | rār' ū || n' hārūm | quævīs || caūsā | m' ūt fā || cĭām | mŏnet. Trochaic Tetrameter.

17. *I* in *isthæc* is shortened by the elision of *s*.

Scene VI.

1. Prōvī | so quĭd ă || gāt Pām | phĭlŭs āt || qu' ĕcc' ālĭ | quīs fŏr || sān mē | pŭtet.

2. *Nōn pŭ* | tār' hōc || vēr' āt | mĭhĭ nūnc || sīc ēs | *sĕ* hōc || vē- rūm | jŭbet.

The first foot a Trochee. *E* in *esse* not cut off.

4. Quōd *vŏl'p* | tātēs || eō:ūm | prŏprĭæ || sūnt nām | mĭh' īm || mōrtāl | ĭtās.

U in *voluptates* removed by Syncope; *eorum* a dissyllable by Synæresis.